

WARREN
MAGAZINE



FAMOUS
MONSTERS
#131

JAN. 1977

FAMOUS

MONSTERS

OF FILMLAND

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**BORIS
KARLOFF
IN
"BEDLAM"**

**THE MAD
GHOUL!**

**BRIDE
OF THE
MONSTER!**



DR. ACKULA STRIKES AGAIN!

IS
STATUE
STARING
AT
OUR
EDITOR
??



AWARD
TO
THE
WISE
IS
SUFFICIENT
!!

FAMOUS MONSTERS Editor Honored Again! And there are 131 Reasons Why — 130 Back Issues of the World's First & Best Filimonster Magazine PLUS This Great Issue Featuring LUGOSI... KARLOFF... and A Carload of Other Creepy Creatures & Eerie Aliens!

SPEAKING OF
MONSTERS

MUSIC, MONSTER, PLEASE



MUSIC TO YOUR EARS. If This Issue isn't Music to Your Ears, we suggest you cut off your ears and mail them in to the Malady Lingers on Dept. and by return mail (Bony Express) you will receive a free set of earplugs. We feature BORIS KARLOFF in BEDLAM . . . BELA LUGOSI in HIS RAREST FILMS . . . an American International Pictures Fantasy Tour . . . Part

I of Creatures of the Watery Deeps . . . the End of THE MAD GHOUl . . . and scores of scary, scarry stills to bring you Chills & Thrills you'll be thankful for at Thanksgiving time. The Blind Hermit above? None other than FM's Ace Photographer Walt Doughterty. The Monster? Mary Shelley's twin brother Murray (the one who died at birth).

FORREST
ACKERMAN



FANG MAIL

THIS ISSUE DEDICATED TO



TODD & BAMBI HEUP
—Canadians who came to visit the Monster Museum and when they saw how the eyes of the Ackermanster pooped out at that meat Frankensweater that Todd's wearing, they sent one as a gift to the Grateful Editor

HIS HANGUP

I must congratulate you on your great job of FM #128.

The article on FUTURE-WORLD was so magnificent that I blew all fuses! The "Witches & Demons" article put me under a spell! Oh, but the sketch of Vincent Price (p. 4) by Martin Timms really possessed me!!

I was going to frame the sketch and hang it up but I didn't want to wreck the magazine.

MICHAEL GILBERT
Runnemede, NJ.

WANTED! More Readers Like



SANDRA FRENCHE

#128 RATTY

And I don't mean your issue #128 was bad, I mean your article about FOOD OF THE GODS was sensational and your article about JAWS was also terrific.

CRAIG HASLETT
Moses Lake, Wash.

THANKS FOR THE MEMORIES

I want to thank you for the past few years for putting in obituaries of some very fine people. Of course, the most memorable one for me was the Karloff tribute Karloff died on my birthday, February 26, and believe me my face was not exactly cheerful. In 1973 the death of another legitimate star, Lon Chaney Jr., brought pain to me. The list goes on. Agnes Moorehead, Rod Serling, Fritz Lang, Frederic March, just to mention a few. Even as these immortals of stage & screen pass on, let us remember the words of a sage: Be not sad that one you loved has died; be happy & cheerful that he lived.

EO JOHNSON

LANG LEAVES LIFE

Well as you know, another one of the real greats is no longer with us, except in spirit. FRITZ LANG. He's gone to METROPOLIS, where else? A city that never dies, that was far ahead of its time, that in many respects even modern day science cannot compete with it. I almost had some opportunities to meet him, thru my dear friend, actor Martin Kosleck, but he had been, as you know, in poor health many times and because of this would only see his closest friends. I knew the end had to come sometime soon... I felt it in my bones, but on his JOURNEY TO THE LOST CITY, METROPOLIS, with a CLASH BY NIGHT from the Heaven's above, he'll be welcomed by the immortals as a great man and a great director - a man who contributed many marvelous magical moments to the silver screen. He will be sadly missed by us all.

FRANKIE LARKIN
Sherman Oaks, Calif.

ORACARRAINE

It was a joy to see the article on John Carradine in issue #128. Physically, John Carradine is the best actor to play Dracula according to my interpretation of Bram Stoker's description of the Count. If one will recall, Stoker's Dracula was "a tall old man, clean-shaven save for a long white moustache" and he had a "lofty domed forehead." These are very evident in the photo of Carradine on page 15. Happy Birthday to John Carradine and may he have many more in the future!

M. DOUGLAS BRAOLEY

WANTED! More Readers Like



ERIC YOCKEY

RECOMMENDATIONS

I was very happy with issue #128. After reading the review about FOOD OF THE GODS, I went right out and saw it. It was FANTASTIC! And I recently saw a decent movie called THE CREATURE FROM BLACK LAKE. It also was fantastic. So everybody reading this letter, I'd recommend it.

GUS MCPHERSON
Riverside, RI

CORE NO SCORE

Issue #129 of FM really set me straight. Now I am totally convinced that AT THE EARTH'S CORE is not worth the money to go see it. From the commercials on TV and the pictures you printed anyone can tell the special effects are lousy. They almost completely tore Edgar Rice Burroughs' classic novel into a cheap no-good movie in the book this Mahars scare you. In the movie they look like sugar plum fairies (I never saw a bird creature fly standing up.) The special effects in this film are a disgrace to all monster films. The only good thing I can say about this film is the actors. Caroline Munro did a good job of pretending she was scared of those laughable monsters. Films like this make you wonder why more people don't use animation.

MICHAEL B. BUNCH
Frostburg, MD

WANTED! More Readers Like



KATHY ALLARO

OPEN LETTER TO "MR. MONSTER" (LEEOS)

It seems—after reading your letter—that you, Mr. Leeds, are more of a "monster" than anything we cover in the pages of FAMOUS MONSTERS.

The article you refer to, There Are Things More Horrible Than Horror Films, in FM #123, was meant to shed some light on the subject of horror—the "innocence of horror", as I like to call it—for concerned parents. Unfortunately, all it seems to have shed light on for you is a way to destroy your son's hobby—and happiness.

While we seriously doubt Robbie is ever going to thank you for burning his collection of Monster Memorabilia, we hope you will come to realize the mistake you have made—the mistake of alienating your son against his "concerned" father. Will you "protect" Robbie against the horrors of everyday life as you have "protected" him from the illusory horrors covered in our pages? Will you proofread the morning newspaper, censoring out anything horrible or questionable, before giving it to your son to read?

Mr. Leeds, I have been involved with the fantastic field all my life—just as our editor, Forry Ackerman, has. I read FAMOUS MONSTERS thru my childhood, thru my teenage years, and I continue to read it even now. I long ago emerged unscathed by the influence of monster movies & magazines. I possess a sound mind & body and, more than likely, have a greater imagination & a happier life than you.

Lastly, Mr. Leeds, since you seem to be a person concerned, wholeheartedly with honesty, I am sure you will want to make good your wager of \$500.00 for the publication of your letter. Please feel free to mail the money to Forry in care of this magazine. I'm sure he'll be able to put it to good use.

RANDY PALMER
Arlington, Va.

continued on page 73



OUR COVER
The lovable Christopher Lee stars in the terrifying "Horror of Dracula". Now he graces this issue's FM cover in this fantastic photo by Lucy Chase Williams.

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FAMOUS MONSTERS OF FILMLAND

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the 7 seas
(and a few lakes & lagoons)
give up their secrets in-

CREATURES OF THE WATERY DEEPS

Part I

by dennis billows

OCEANIC OGRES! Seas full of scary scaly things! Lakes & lagoons under eerie moons, disgorging only Gorgo knows what—!

We know that gargantuan monsters roamed the seas after the birth of the world.

Sharks BIGGER than the terror in JAWS! Turtle-like reptiles, called PLESIOSAURS, so large they reached up to 50 feet in length and their heads measured up to 10 feet long!

The long-necked ELASMOSAURUS grew up to 47 feet in length and could snap PTERANODONS & PTERODACTYLS out of the air with a whip-like snap of its razor-sharp jaws!

From the reality of such beasts, fantastic films were born. And why not? What better

place to search for horror movie material than the mysterious ocean...the cradle of life...the—

birthplace of monsters!

Across the motion picture screen have swam, stomped and terrorized: THE BEAST FROM 20,000 FATHOMS! GORGON! THE GIANT BEHEMOTH!

IT CAME FROM BENEATH THE SEA! And countless other finned, gilled & scaled horrors to thrill you—to chill you! The scientists believe that these aquatic prehistoric monsters became extinct when the oceans gradually cooled and they could not adapt to the new climate...WE KNOW THAT THEY LIVE ON!



The gentleman's not for boiling! Victor Lundin portrays a Lobster Man from a crustocean era planet in segment of the TV series *Voyage to the Bottom of the Sea*.



Swing Your Partner! In **GODZILLA VS. THE SEA MONSTER** (1966) Ole Goddy gets carried away with his act in battle foto taken of great hazard to the photographer.

Hidden in a few isolated spots around the globe, where the climate has changed very little over the past million years, the prehistoric monstrosities of Skull Island in **SON OF KONG** (1933), **THE LAND UNKNOWN** (1957) and **THE LAND THAT TIME FORGOT** (1975) still walk, fly & swim!

Leviathans from lost worlds

These beasts menaced only those luckless humans who were cast upon their forboding shores . . . but there were others not content (or not allowed!) to stay in their "lost worlds."

Many of the giants which threatened humanity were due to humans' curiosity as they sought to learn the secrets of nature. And filmmakers used our ages-old fear of things we do not understand to bring horror to the giant screen.

Sometimes we were warned against the dangers of science without proper safeguards ("He meddled with things man was meant to leave alone!"). But more often it was an accident—like the Atomic Bomb in the Arctic which released **THE BEAST FROM 20,000 FATHOMS** (1953), based on the Ray Bradbury story "The Foghorn," and animated by the genius of Ray Harryhausen. After it attacked & nearly destroyed New York, it met its ironic fiery end thru a marvel of science (a radioactive isotope) and was cremated in an amusement park conflagration.

Another slumbering Arctic giant also met its bitter end. When the runaway planet **GORATH** (1962) threatened to collide with Earth, giant rocket-nozzles were built at the north pole which were so powerful they could move the Earth out of Gorath's path. Awakened by the heat & vibrations of the nozzles, a monstrous seal appeared. But it was at last destroyed.

VARAN THE UNBELIEVABLE (1958) was disturbed by the de-salination of his salt-water lake before he was driven back into the sea.

It's a miracle that London still stands, since the amphibious Brontosaurus of **LOST WORLD** (1925), **THE GIANT BEHEMOTH** (1958) & **GORGON** (1959) all attempted to level that city!

But what's more remarkable is that the island of Japan hasn't sunk under the weight of the tons of mammoth leviathans which seem to find this place the choicest spot in the world for battling each other!

In 1966 Ray Harryhausen animated a giant turtle in **ONE MILLION YEARS B.C.** (1966) but it was Japan's great contribution to oceanic lore—**GAMMERA THE INVINCIBLE** (1966)—who captured the hearts of young monster fans. Gammara, the flying turtle, was so popular that he appeared in several films such as **GAMMERA VS. ZIGRA** (1971), the actual sequel; **WAR OF THE MONSTERS** (1966); **DESTROY ALL PLANETS** (1968); **ATTACK OF THE MONSTERS** (1969); and **GAMMERA VS. MONSTER X** (1970). And there's no end in sight!

Sightings of sea monsters have been made throughout history. Treating the beginning of recorded history was the film with the distinction of having the second longest title of any motion picture! **THE SAGA OF THE VIKING WOMEN AND THEIR VOYAGE INTO THE WATERS OF THE GREAT SEA SERPENT** (1957)! This off-beat tale involved warrior women who had to do battle with a huge sea beast while attempting to rescue their husbands & lovers who were captured by enemies.

Continual sightings & speculation about Loch Ness, that still unsolved mystery of the deep, is currently being filmed as **NESSIE**!

don't be so sandy-mental, you old crab!

Many films such as **BENEATH THE SEA** (1915), **REAP THE WILD WIND** (1952), **MONSTER FROM THE OCEAN FLOOR** (1954), **FABULOUS WORLD OF JULES VERNE** (1961) & **VOYAGE TO THE BOTTOM OF THE SEA** (1961) featured fearsome, tentacled monsters.

There's not much to be said about them, however, since they were only put into these films for a brief period of time—to do battle—and were soon gone.

The most well-known ones, however, deserve a special mention.

Who can forget the chilling watery duel with



Midget Men of the Deep with harpoons & axes attack prone figure of Count Dakkar (Lionel Barrymore) in rare shot from rare film, the semi-talking two-tone color thriller of 1929, Jules Verne's **MYSTERIOUS ISLAND** (MGM).

the giant squid from the Walt Disney masterpiece, 20,000 LEAGUES UNDER THE SEA (1954) in which Captain Nemo (JAMES MASON) had to be rescued from its embrace by Ned Ladd (KIRK DOUGLAS) by avoiding the giant suckers and stabbing the creature in the eye with a harpoon!

Any cinema sailor worth his sea-legs knows that Ray Harryhausen created & animated 2 giant tentacled horrors: the "quintopus" of IT CAME FROM BENEATH THE SEA (1955), which nearly destroyed all of San Francisco, and the snail-like monstrosity (a nautiloid) of THE MYSTERIOUS ISLAND (1961).

Also in THE MYSTERIOUS ISLAND Harryhausen's giant crab almost ended the shipwrecked survivors' sojourn before it became their dinner!

The Crustaceans (a class of aquatic, segmented animals which breathe thru gills and have a bony outer covering) have periodically made bids for domination.

The crabs tried to take over when accidental radiation-induced growth gave them the power to absorb minds in ATTACK OF THE CRAB MONSTERS (1957).

And in 1958 THE MONSTER OF PIEDRAS BLANCAS caused a reign of terror along the west coast. The monster in this case was a crab-man—a crustacean mutant left behind in the tide of evolution, a scaly creature 7 feet tall, a thing driven to subsist on blood, horrible to look

upon & deadly to encounter.

Fortunately for us he was cornered on the catwalk of a lighthouse by enraged pursuers and fell to a howling death on the jagged rocks below! Wonder if he was any relation to the powerful alien (played by Victor Lundin) from a crustacean-era planet in a 1968 VOYAGE TO THE BOTTOM OF THE SEA episode?

Japan's answer to Kong saved the world in GODZILLA VS. THE SEA MONSTER (1966) in which Ebirah, a vicious giant shrimp, was battled by both Godzilla & Mothra.

But remember the days when GODZILLA, KING OF THE MONSTERS (1956) was the enemy—and not the friend—of humanity? Remember the chilling words of Steve Martin (RAYMOND BURR) in the very beginning, after Godzilla walked out of Tokyo harbor . . .

"This is Tokyo. Once a city of 6 million people. What has happened here was caused by a force which—up until a few days ago—was entirely beyond the scope of man's imagination. Tokyo—a smouldering memorial to the unknown. An unknown which at this very moment still prevails and could at any time lash out its terrible destruction anywhere else in the world. There were once many people here who could have told of what they saw. Now there are only a few . . ."

He came out of the sea—standing as tall as a 30-storey building!

Now GODZILLA is a legend.



All wrapped up in their work, the daring adventurers on Ray Harryhausen's **MYSTERIOUS ISLAND** (1961) battle for their lives with the giant cephalopod!

legendary ladies of the sea

"There was mermaid Minnie, met her down in Madagascar,
"She would kiss me, any time that I would ask her,
"Then one evening, her flame of love blew out.
"Well, blow me down and pick me up, she swapped me for a trout!"

That song is from **20,000 LEAGUES UNDER THE SEA**, sung by Kirk Douglas as Ned Ladd, the happy-go-lucky harpooner of Jules Verne's oceanic classic. Sea stories abound with tales of mermaids and so do the logs of many sailing vessels... and the motion picture screen!

MIRANDA and **MR. PEABODY & THE MERMAID**, both filmed in 1948, are perhaps the 2 most famous films about finned females.

Mermaids usually lived at the bottom of the sea, or so the legends say. When they were seen or glimpsed, it usually meant death for anyone unfortunate enough to encounter them. They

liked to sit in the sun on coastal rocks, combing their long tresses; if they fell in love with a mortal, they dragged him down to the watery depths. But there were some, like the one in the story by Hans Christian Anderson, who were sad at not being able to enjoy the company of land-folk. **MIRANDA** was such a mermaid. Glynis Johns played the unhappy heroine who wanted to visit humanity. In this case, London.

MR. PEABODY & THE MERMAID offered a Boston businessman (WILLIAM POWELL), wintering in the Caribbean, who captured a mermaid (ANN BLYTH) named Lenore. She fell in love with him (and he with her) until complications with his wife forced him to free her. Glynis Johns was back 6 years later, reprising her amphibian role in a sequel to **MIRANDA**, called **MAD ABOUT MEN**.

There were other films in which these fair creatures figured prominently:

A SEA DOG'S TALE (1926) and **TARZAN & THE MERMAIDS** (1947), which weren't real



THE MONSTER OF PIEDRAS BLANCAS (1958) demonstrates why he got his reputation as being one of the most fierce denizens of the ocean's depths! We've heard of actors being crazy about their roles but this one really lost his head!



Capt. Nemo (James Mason) fights for his life aboard the submarine Nautilus as a Giant Squid, terror of the sea, wraps its tentacles about his fighting form in this exciting scene from Walt Disney's classic **20,000 LEAGUES UNDER THE SEA** (1954).



Ain't no chains can bind him, in **Block Lagoons** you'll find him... The great Gillman from **REVENGE OF THE CREATURE**.

mermaids but Tarzan did fight an octopus; as well as **MIRANDA, THE WANDERING MERMAID** (1966), a Philippine sequel to **MIRANDA**, all featured lovely sirens. Loveliest mermaids of all perhaps were featured in **THE MERMAIDS OF TIBURON** (1962) and **AQUASEX** (1964).

Even *Voyage to the Bottom of the Sea* (the TV series) featured "The Mermaid" (1967).

For the most part, mermaids have been pictured as cute, affectionate & friendly—not at all like the sinister sirens who nearly lured the vessels of **ULYSSES** (1955) and **HERCULES** (1958) upon sharp rocks & into a watery grave! In **WARRIOR EMPRESS** (1960) the hero was captured by sirens and taken to the underwater palace of Poseidon, king of the sea. In one scene the siren/mermaids were seen lounging on rocks with the bones of sailors who had been lured to their death strewn around them!

The Japanese got their feet wet (so to speak) in the mermaid derby in 1959 with **MERMAIDS & SEA ROBBERS**.

NIGHT TIDE (1961), tho not really a mermaid tale, did feature a girl who believed that she was one of an ancient race of undersea people. The legendary Curtis Harrington directed from his own screenplay.

Another oddity—and the only merman I can recall—is Neptune from Harryhausen's **JASON & THE ARGONAUTS** (1963). The giant sea-god held apart the clashing rocks so Jason's ship could sail thru.

Continued in our Next Issue

SANDY CLAWS IS COMING TO TOWN



DON'T MISS THIS COLLECTOR'S ISSUE
100 PAGES!
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DON'T MISS our GIANT XMAS Issue—NEXT! 96 Thrill-Packed Pages featuring **HUGE TREAT** on NEW KONG & OLD (probably 20 Pages of NEW & NOVEL FIX)! First Fotos on CHRIS LEE as (tho he swore he'd never play the part again) DRACULA! A Fiery Feature on DRAGONS... an Xint One on XPERIMENTS XTRAORDINARY... THE GRAVEST SHOW OFF EARTH... of course LUGOSI... and More Surprises than Santa's Gristmass Shocking! You'll want to be STOCKING up on This Ghoul-Tide Issue!

to the future! the earth's core! food for fans & gods in-

AROUND THE WORLDS WITH A.I.P.

are you asleep & dreaming?
or awake & screaming?

PLEASE step back, ladies & gentlemen. Please don't shove! American International Pictures' Fantasy Tour will begin immediately. There is room for all so find your seats and get comfortable," the loudspeaker directs in a soothing voice.

"Your guide for the tour thru FUTUREWORLD will be Clark the android. Please don't be alarmed at his appearance. His faceplate is kept off for instant repair service. Say hello to the folks, Clark."

Wearing workman's coveralls, the android shuffles forward. He turns toward the crowd and a metallic buzzing can be heard when he speaks. "Not too many years from now, if you are very rich, have travelled the world, seen everything and done everything, where would you spend your

next vacation? Most likely at Delos in FUTUREWORLD.

"FUTUREWORLD, where, as they say in their ads, 'Your Wildest Dreams Come True.'"

It's true there was some bad publicity about its predecessor, WESTWORLD, a couple of years ago when the robots went wild and a few vacationers got killed. But then, vast technological progress has been made since those first crude models. The robots of FUTUREWORLD are now very efficient, very sophisticated—very sophisticated—very soph—"

"Clark!" snaps the loudspeaker, "Klaatu barada nikto...oops, that's for Gort... let me think...oh, yes...Emergency Can-celling Archimedes...oops...that's for Robby...now what was that code?"

In the meantime, Clark has corrected himself and continues with the lecture. "There are many adventures to sample in FUTUREWORLD."



A human is but a rag doll in the clutches of one of these harrid creatures discovered AT THE EARTH'S CORE (American International Pictures 1976).



Half-human Sagoths push David Innes (Doug McClure) & his Pellucidarian companion Ra toward an unpleasant encounter with a deadly monster AT THE EARTH'S CORE.

armor suits him

"You can take a simulated space flight, feel total weightlessness as you take a space walk, or ski the ice-caps of Mars. Of course, if you don't like FUTUREWORLD, there's always Spa World, Medieval World and Roman World. I visit Medieval World a lot. Daisy is into chain-mailers, you know, the type you have to pass on or you'll have 13 years bad luck. I pity the poor postman because she's always sending me chain mail! Perhaps you know her better by her full name—Daisy Chain?"

"Visitors to Delos have complained of frightening nightmares, which we attribute to the excitement of our amusement center. There's nothing to worry—to worry—to worry—to worry—about!"

Clark shakes himself vigorously, trying to clear his stuttering circuits. But sparks shoot from them, causing him to light up like a candle from Roman world—a Roman candle! After a shocked pause, titters of laughter break from the crowd as the tour group realizes its amiable android is the first talking *circuit breaker!*

"Hey, Clark!" calls one of the passengers, "Delos is great but what about the tour AT THE EARTH'S CORE?"

Gears start humming as a cassette is changed in Clark's memory-bank.

hole-y mole-y, the crustacean era!

"Yessir," Clark begins, "you will board *The Iron Mile*, a friend of mine, built by Dr. Abner Perry. *The Iron Mile* burrows deep into the Earth's crust for visit to the dawn of time, to the world of Pellucidar. Since the inside of the earth is hollow, it is necessary that the film's star, Peter Cushing, be with you on each trip. After all, when you plunge thru the Earth's shell you will need a *Cushing* to land on!"

Great groans & moans escape from the crowd as the programmed puns are taken in a holiday spirit.

"I must apologize for some of my puns," Clark says, "but I am only able to relate what I have been programmed... and unfortunately, my pat patter has been ghost-written by that mad Poe-grimmer, the Ackermanster of Hollyweird. In fact, for this reason some people call the AT THE EARTH'S CORE portion of the tour the American *Infernal* National Pictures Tour!"

Clark pauses, expecting a mass exodus, but they remain seated!

Q. what's the toughest political office at the earth's core?
acker-A. being mahar of Pellucidar!

"At this portion of the tour, ladies & gentlemen, we have a guest speaker who will tell you more about the fabulous life in Pellucidar. A being who certainly needs no introduction—"

Just then a woman's scream cuts thru Clark's speech!

All eyes turn toward the outbreak and what they see makes them pop like Marty Feldman's. For a middle-aged woman is slapping frantically at her head as cruel reptilian hands clutch her hat! The great beak screeches like Ska the vulture and the huge membranous wings flap in fury as the flying saurian tries to eat the woman's hat and she tries vainly to stop the Mahar from pulling off her head at the same time!

"Get outta Ma-har!" she shrieks as the reptile tugs at her tresses, making her look like a poor man's Medusa.

"Ah, I see you've met your tourguide for the trip AT THE EARTH'S CORE," Clark says. "I will return when this portion of your trip has ended." He moves aside and stands stockstill—only his gears humming audibly.

A voice speaks loudly from the crowd: "That Clark is a real *humdinger* of a humanoid!" The tourists attack the imprudent punster like a flock of Mahars intent on mayhem.

"Well, when do we start?" someone asks. "It would be well for you to remember that Mahars are the rulers of Pellucidar, *human*!" snaps the winged reptile.

A shudder of fear & apprehension sweeps thru the group.

"I have seen many *humans* at our place of



Clark the Android of FUTUREWORLD. Clark kent quite make out whether he's a super man or super machine. Fans of FUTUREWORLD have the simple answer: "He's super!"

worship, the Temple of the Mahars... I have watched from the depths of the pool... my thoughts burned into the mind of a frightened human," it speaks the word with revulsion. "All fight us but all finally succumb! And one by one each human is drawn into the pool... into my waiting arms... we go down, down into the water until we both are swallowed by the dark depths... and the pool changes from chill black to frothing blood-red!"

"Good Lord," says a mother turning to her son. "Do they eat us?"

Her son impatiently shrugs. "Well, Ma, har today, gaunt tomorrow!"

"Why would anyone want to visit that terrible place?" a shocked feminine voice asks.

"For the love of adventure, danger & excitement!" replies a male voice from the crowd. "Think of it! A land untainted by civilization—unspoiled by man—where death is a constant companion and man must live by his wits & his brawn! At every twist in the jungle path lurk the monster denizens of Pellucidar—half-human Sagoths (the slaves of the Mahars), cave bears & thipdars (flying reptiles)! Certainly the dangers are terrible, but the beauties of Pellucidar are just as vibrant! Die the Beautiful in particular!"

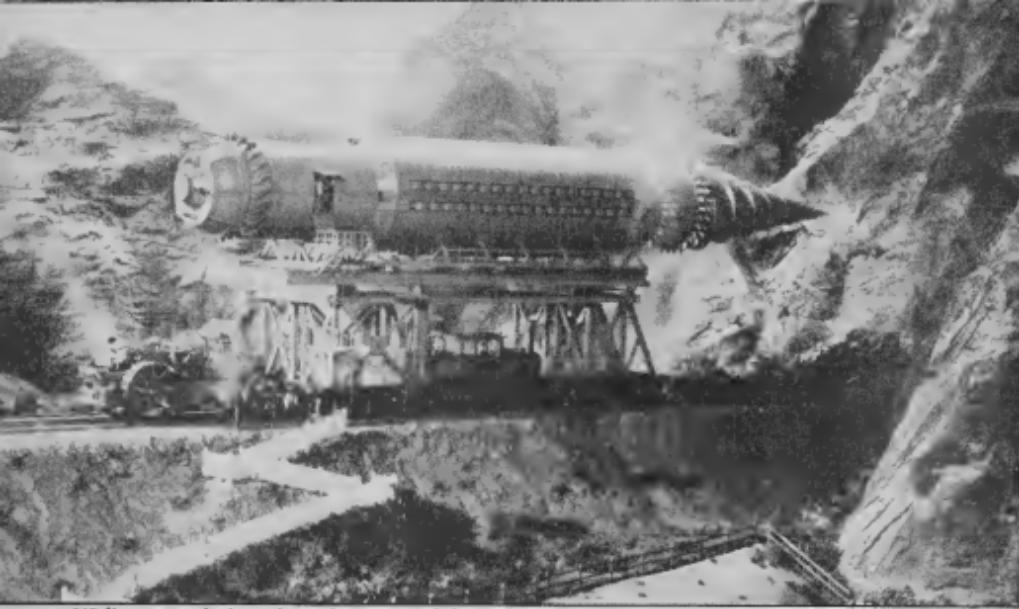
Suddenly a scream rips the air!

"She's gone! It's taken her!"

Both the Mahar & the woman in the rumpled hat... are gone!



Armed only with an umbrella, Peter Cushing, almost petrified with fear, attempts to fight his way out of the clutches of a man-eating plant AT THE EARTH'S CORE.



AIP finances a daring trip to the center of the Earth in "The Iron Man" from the inventive imagination of Edgar Rice Burroughs, born 100 years ago in 1876.



Peter Fonda (left) feeling flighty about a simulated flight to Mars in American-Interplanetary (oops, International) production of *FUTUREWORLD*.

a ration of fear

"Give me good old backwoods U.S.A.! None of these weird places for me," mumbles the woman who had asked if the Mahars ate people. "Just a homestead, maybe situated on a rise, surrounded by pine woods—"

"I know just the place, Ma'am," Clark says, his transistors warming as he again takes over the tour. "A place where a man can hunt—and not become the hunted! A quiet place, where you can eat the food you grow yourselves and it tastes like THE FOOD OF THE GODS!"

"I'm afraid, however, that such a place doesn't exist on the AIP Fantasy Tour. Because the secluded spot just described is the setting for a rampant growth of nature—a catastrophe which causes wasps to grow to the size of eagles! Worms grow to the size of rattlesnakes! And, most horrible of all, rats grow to the size of panthers!"

Just then the Mahar's voice intrudes into their thoughts:

"Rats! Ratss! RATSS! Thousands! Millions! All these will I give you—if you will obey me!"

The people of the tour begin to go into a deep trance. Clark's sensors search the area but cannot detect the bird brain. Or was it a bat-brain? Only Dracula knows, and he's not talking while the savor lasts.

"This calls for some *ratiocination*," says Clark. "Perhaps if I retreat into the crowd and



On the Planet of the AIPs (AIP has 3 sci-fi films in release at once) giant rats menace men & women in **FOOD OF THE GODS**.

hide, the Mahar will show itself!"

As Clark rattles to a seat (made of rat-tan furniture, of course), the sound of rushing water and squeaking & squealing is heard. Then, a great wave—powerful as a brick wall—hit the side of the bus, nearly capsizing it!

The tourists are snatched from the mind-control of the Mahar to find the bus becoming engulfed in a raging torrent and, squirming thru the open windows, half-swimming & half-clawing their way into the bus, are hordes of mammoth rats!

As terrible teeth snap mere inches from their face, women scream in terror.

Men grab what weapons they can find—umbrellas, canes, deodorant aerosols—and slash & spray at the ravenous rodents!

As each second ticks by, the water rises higher and more rats surround the sinking bus!

As the windows are broken inward, redning claws reach out—

"Thank you for joining us on the AIP Fantasy Tour, ladies & gentlemen," says Clark, who has been pushed out of his seat and is being trampled upon by the panicky people.

"Please feel free to join us again in FUTUREWORLD, AT THE EARTH'S CORE or in the quiet countryside of FOOD OF THE GODS... we hope you have enjoyed your tour..."

As the water and rats sweep into the bus, Clark's sophisticated electronic equipment be-

gins to throw sparks around like spaghetti at an Italian wedding.

"Please be assured that, while all the dangers look lifelike, many built-in safety precautions have been taken so that nothing can possibly go wrong... go wrong... Next trip departing for CHINAWORLD in 10 minute with excrent choice of android guide: Rick Shaw, Mr. Wu or King Kung Fu.

As any of you know who have read FM over the past 18 years, I (Editor speaking) do not ordinarily praise or pan a picture but, as the publisher prefers, simply describe it. However, in this case I am so enthusiastic about FUTUREWORLD (as we go to press I have not yet seen EARTH'S CORE) that I want to personally recommend it to you. I liked THE MAN WHO FELL TO EARTH a good deal but feel FUTUREWORLD is the best sci-fi film of the year among those I've seen up to September. To me it far outpaces LOGAN'S RUN. The David Bowie picture is more spaced-out but FUTUREWORLD is a firstclass example of what a fast action, intriguing, comprehensible scifi film can be. My congratulations to all concerned in the making of the picture... and my suggestion that they get Don Glut to script DINO-WORLD and employ the make-up & animation-model geniuses of Rick Baker & Jim Danforth to bring forth a 3d film in the series that tops even the first terrific 2!



Watch out, Capt. Video! The Emperor of Atom (the late Gene Roth) is about to blast you out of the Universe! (Photo by Lippman)

VITURA'S FINAL CHAPTER

fantasy film actor gene roth dies

by don glut (author of "the frankenstein legend", "the dracula book")

HE WAS AN EXTRA in a major film with LON CHANEY SR. Read on! Last August Gene Roth was taken by Prince Sirki at the age of 73. We are extremely sorry to report, however, that it was not old age that brought to an end the life of this husky character actor whose career covered well over 400 motion pictures and TV shows spanning more than 30 years: the robust player played his unfortunate death scene on a city street, victim of a speeding motorist. Prince Sirki, we're sure, was sorry to see a careless driver take Gene Roth's life.



The Sheriff & The Skeleton. In Bert L. Gordon's THE SPIDER, 1958.

unsung – till now

Most readers of FM are probably not familiar with the name of Gene Roth. And yet his credits in the genres to which this magazine is dedicated are so numerous that he certainly qualifies as an unsung minor star of the horror, science fiction & fantasy film. The blond-haired Roth (who was known in his earlier screen roles as Stutenroth, his real name) was one of those character actors who is immediately recognizable when his image flashes on a movie or TV screen. A good number of his roles were in Westerns but we at FM wish to mention his involvement in *fantastic* films.

During an interview with actor Barry Brown, conducted only weeks before Roth's death, the latter revealed a credit that he never included in his list of film roles. In 1923 Roth appeared as an extra in Universal Pictures' silent classic *THE HUNCHBACK OF NOTRE DAME*, starring the immortal Lon Chaney. But Roth was merely one of the crowd. Not until years later would his name appear in any screen credits.

"I was a movie publicist in 1933," the actor told Brown. "At that time the original *KING KONG* was still brand new and a contest was soon underway for the best stunt to promote the picture. My idea to publicize *KING KONG* actually brought me the first prize in the contest." Forty-three years before the current remake of *KONG*, Roth devised a 50-foot tall mockup of the giant ape which could hold a real girl 25 feet above the ground. Whether or not this monstrous effigy was ever actually built is unknown. Perhaps some FM reader can tell us for certain and, hopefully, send in a copy of a snapshot taken at the time.

busy "b" man

A list of the movies of special interest to FM's readers in which Roth appeared is staggering. He had roles in *SHERLOCK HOLMES & THE SPIDER WOMAN* (Univ. '44), *CRAZY HOUSE* (Univ. '44), *THE STRANGE DEATH OF ADOLF HITLER* (Univ. '44), *CHARLIE CHAN IN THE SECRET SERVICE* (Monogram '44), *STRANGE ILLUSION* (PRC '45), *A GAME OF DEATH* (RKO '45), *THE BANDIT OF SHERWOOD FOREST* (Col. '46), *THE SHANG-HAI COBRA* (Charlie Chan, Mono '45), *STRANGE JOURNEY* ('46), *MR. HEX* (Bowery Boys, Mono. '46), *NIGHTMARE ALLEY* (Fox '47), *RED PLANET MARS* (UA '52), *LADY GODIVA* (UI '55), *ZOMBIES OF MORA TAU* (Col. '57), *OUTER SPACE JITTERS* (Three Stooges, Col. '57), *SHE DEMONS* (Astor '57), *THE SPIDER* (AIP '58), *ATTACK OF THE GIANT LEECHES* (AIP '59), *TORMENTED* (Allied Artists '60), *ATLANTIS, THE LOST CONTINENT* (MGM '61), *THE THREE STOOGES MEET HERCULES* (Col. '62), *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* (MGM '62), *TOWER OF LONDON* (UA '62), *TWICE TOLD TALES* (UA '63) and *THE GREATEST STORY EVER TOLD* (UA '65).

busy tv man

On television he has appeared in such series as *Space Patrol*, *Science Fiction Theater*, *Dick Tracy*, *The Man Called X*, *The Man From U.N.C.L.E.*, *Mission Impossible*, *Planet Of The Apes*, *The Lone Ranger* and many others.

and he hung a lot of cliffs

Gene Roth's husky physique made him a natural for the cliffhangers (serials) that used to play in theaters as a regular part of a Saturday matinee. Usually he played the villain and on more than one occasion that bad guy was native to another planet. Roth appeared in such chapterplays as *ADVENTURES OF THE FLYING CADETS* (Univ. '43), *RAIDERS OF GHOST CITY* (Univ. '44), *THE MASTER KEY* (Univ. '45), *SECRET AGENT X-9* (Univ. '45), *LOST CITY OF THE JUNGLE* (Univ. '46), *THE BLACK WIDOW* (Rep. '47), *JACK ARMSTRONG* (Col. '47), *THE SEA HOUND* (Col. '47), *BRICK BRADFORD* (Col. '47, in which he played a resident of the Moon, wearing an unconvincing costume consisting of a T-shirt, Bermuda shorts & white tennis shoes!), *SUPERMAN* (Col. '48), *GHOST OF ZORRO* (Rep. '49), *PIRATES OF THE HIGH SEAS* (Col. '50), *MYSTERIOUS ISLAND* (Col. '51, based on the Jules Verne novel with invaders from Mercury thrown in to stretch out the 15 episodes), *THE LOST PLANET* (Col. '53), *THE GREAT ADVENTURES OF CAPTAIN KIDD* (Col. '53), and *PANTHER GIRL OF THE CONGO* (Rep. '55).



Manning a deathray weapon in **THE LOST PLANET, CONQUEROR OF SPACE.**

real life vs. reel life

In his later years Gene Roth, while still taking on an occasional acting assignment, worked part-time at a drugstore in Hollywood. Roth was immediately recognizable behind the counter, his large frame, lantern jaw & shock of silvery hair bringing to mind a hundred movie villains. He was always flattered when someone recognized him and wanted to talk about his old films.

I used to work in a bookstore in Hollywood less than a block away from that drugstore. Occasionally on my lunch hour or breaks I would cross the street and go over to visit Gene Roth.

The film he seemed to mention more than any of his others was yet another Columbia serial, **CAPTAIN VIDEO**, a 15-episode sci-fi adventure made in 1951, based on the TV series so popular at the time.

vultura vs. video

In **CAPTAIN VIDEO** Roth played Vultura, a sort of alien Genghis Khan. Vultura, costumed in

tights, a helmet & a leather capes, was the tyrannical ruler of the planet Atoma. Unfortunately Vultura never equaled the villainy of the self-proclaimed Ming the Merciless (Charles Middleton) who menaced hero Flash Gordon in 3 serials made for Universal. But actor Roth did his best with the limiting role and enjoyed every moment before the Columbia cameras.

"Journey into Space" was the first installment of **CAPTAIN VIDEO**. Vultura sends for the evil Dr. Tobor (played by George Eldridge), bringing him to Atoma to form a sinister alliance. The dictator's plans are on a grand enough scale: he wants to set himself up as no less than King of the Universe!

As Captain Video & his young partner, the Ranger (played respectively by Judd Holdren & Larry Stewart) learn of Dr. Tobor's disappearance from Earth (and not knowing of Tobor's affiliation with Vultura), our heroes rocket to the distant world of Atoma in pursuit of the Earth scientist. But as Video's rocketship nears Vultura's world, the mustachioed alien tyrant manipulates the controls of his Concussion Comet weapon, maneuvering a remote-controlled comet to



Gene Roth observes one of Count Zaroff's victims in *A GAME OF DEATH*, 1945 RKO remake of the famous *MOST DANGEROUS GAME*. Note Noble Johnson in middle—he played in both versions... and was, of course, the ruler of Skull Island in the original *KING KONG*.



He got mixed up with the Living Dead in *ZOMBIES OF MORA TAU*, Columbia 1957.

collide with the Captain's ship and end the first chapter in a terrific explosion!

Naturally, Captain Video & the Ranger escape death—and continue to do so thruout the succeeding 14 chapters.

Vultura, unimpressed by the heroics of Video & his young aide, continues to unleash his alien super-weapons against them. The tyrant's "Tin Man" type robots (left over from an old Gene Autry serial, *THE PHANTOM EMPIRE*, made by Mascot in 1935) carry our heroes into a burning chemical plant. Vultura hurls a destructive mass of concentrated cosmic waste against the Captain's laboratory. Yet Captain Video's alert mind & efficient gadgets always enable him to escape these & the other deathtraps created by Vultura.

In the serial's final episode, "Video vs. Vultura", the heroic Captain, disguised as one of the tyrant's own henchmen, enters his lair on Atoma. Switching on the villain's own ray cannon, Captain Video brings an end to Vultura's egomaniacal plans... blasting the ruler of Atoma to atoms.

Vultura is gone and so is the man who played him on the screen, Gene Roth.



BRIDE OF THE ATOM, completed one year before his death. Tor Johnson too (left) has left us in the meantime.

GOSI'S SELDOM SEEN FILM FILES

rarely projected prints of the prince of darkness

by r. michael rosen

BELA'S BEST FILMS were made in America during the 30s & 40s and are familiar enough to dedicated horror fans.

But some of Lugosi's films are quite rare or—worse yet—lost altogether.

MURDERS IN THE RUE MORGUE, THE BLACK CAT, ISLAND OF LOST SOULS, ABBOTT & COSTELLO MEET THE WOLFMAN, WHITE ZOMBIE and others, these still thrill his followers on TV and at sci-fi & fantasy film conventions.

But DER JANUSKOPF?

I LED TWO LIVES???

THE BLACK CAMEL???

foreign silents

It goes without saying that most of Lugosi's German films, and even his silent domestic ones, are hard to come across. DER JANUSKOPF, one of his very first films, is now thought to be absolutely extinct. Made in 1919, it was an early adaptation of Stevenson's DR. JEKYLL & MR. HYDE. The name was probably changed and the plot sufficiently altered to avoid having to pay for the movie rights. (A similar situation came about, coincidentally enough, with the first film of DRACULA. A German version, directed by F.W. Murnau, was changed to NOSFERATU, the vampire's name made Orlock and the plot reworked in the 1922 film. A lawsuit resulted anyway, and all prints and negatives

ordered destroyed. The film survives, however, and is now legal since DRACULA became public domain.)

DER JANUSKOPF, which roughly translated means "two-faced," referred to the God Janus who had 2 heads. It is recorded that Lugosi, not famous at the time, played only a small role, likely as Jekyll's butler, and that Conrad Veidt had the title role. It is curious, tho, that under similar circumstances the illegal film, NOSFERATU, survived, while the legal DER JANUSKOPF did not. Lugosi, of course, was to later make an even more important adaptation of DRACULA.

Other early Lugosi silents from Europe, such as DANCE ON THE VOLCANO or SILENT COMMAND, are lost. The same goes for his early American silents, since he was not a star, and worked for small outfits which did not preserve their product, tho Chadwick Films' 1925 THE MIDNIGHT GIRL still exists.

It is incredible that some of Bela's sound films, made after his stardom in DRACULA, should be gone forever, but such is the case: 1931's THE BLACK CAMEL, for instance, made by Fox, an important studio, is thought to be lost. The picture was one of the very first Charlie Chan series films, and surviving stills reveal that Bela played a swami, complete with crystal ball. Those who have seen the film remember Bela as having only a fair-sized role. He did not turn out to be the one "who done it."



Impressive Portrait of the Master of "The Magic Island," the book by William Seabrook on which WHITE ZOMBIE was based. In 1943 portions of WHITE ZOMBIE were reprised in DR. TERROR'S HOUSE OF HORRORS.

lugosi almost lost in lemuria

In 1932 Bela appeared in the Principal Pictures' serial *RETURN OF CHANDU*, taken from the famous radio character. *RETURN OF CHANDU* saw Bela playing the hero, Frank Chandler, alias Chandu. A few battered, worn prints of this survive, both in serial and featurised form. (This serial was condensed into 2 feature versions; the first, composed of the first half of the serial, bore its name, while the second half was called *CHANDU ON THE MAGIC ISLE*.) Chandu, with the constant guidance of his Mystic, who speaks to him mentally from Tibet, was continually periled by the men of the lost island of Lemuria, who need the body of Chandu's fiancee to bring their queen-goddess back to life. For half the chapters he fends off their efforts successfully but they eventually do kidnap her and spirit her off to Lemuria, and Chandu must follow to the island, where his magic doesn't work. At long last he rescues her, destroying the power of the Lemurians in the process. This film, because of its crudeness, has apparently lost its television value. If efforts are not made to preserve it for posterity soon, the few badly worn prints in existence will fall apart and this picture too will be lost.

white fright

Also made in 1932, *WHITE ZOMBIE* is remembered as one of Bela's superior films. Quite antiquated today both technically & dramatically, one can still see the power it held over audi-

ences when first released. (Tho not particularly rare in private collections, *WHITE ZOMBIE* is still hard to see because it has outlived its theatrical value and is seldom seen on TV.)

In *WHITE ZOMBIE*, Bela portrays Murder Legandre, a plantation owner on the island of Haiti, where voodoo is practiced. (Voodoo was a much-discussed topic in 1932 and this film was made to cash in on that topicality.) Legandre recovers the bodies of the dead, turning them into zombies to operate his mills, a source of cheap labor! In one grisly scene, a zombie falls into the chamber where the sugar cane is ground up. The undead things, oblivious, continue cranking the squealing, protesting grinder.

To gain control over another man, Lugosi makes a zombie of the woman the fellow is in love with. But the man despairs of her since she is a lifeless thing. The hero ultimately effects a rescue and with the death of Legandre the zombies, heroine included, are restored. Tho badly dated, the art design of the film is intriguing, with Legandre's castle and grounds constructed in a fascinating display of ornate Gothic.

kiss of death

Little seen also are two 1933 films, *THE WHISPERING SHADOW* and *THE DEATH KISS*. The former, a serial, has a madman with tremendous scientific inventions at his command, pursuing great wealth illegally. Altho throughout the serial it is perfectly obvious the sinister Lugosi is "The Whispering Shadow," the final chapter reveals that he is not after all, in a cheating trick early serials so often played on their audiences. The latter film is one of those things a newly-born star just should not have made. A cheap, Poverty Row program mystery, *DEATH KISS* is set in a movie studio (so that sets would not be needed!) where murder takes place. Altho the title suggests vampirism and the publicity billed Lugosi as "Dracula himself," there is not only nothing supernatural about it but Lugosi has only a small role as a red herring.

1935's *MURDER BY TELEVISION* was another cheapie Lugosi appeared in. In this one, Bela had committed murder to gain control of a new television invention. However, in the final reel, the TV itself plays back recording of the crime and Bela's foul deed is revealed. Unless something is printed from the few moldy remaining prints of this film, it too is doomed.

In 1936, Bela Lugosi played the title role in Victory Pictures' serial *SHADOW OF CHINATOWN*. As Victor Poten, Lugosi sought to encourage racial war between the white & yellow people, hoping to seize world control himself during the chaos. (A wild plot, perhaps, but this was the period of America's worry over the emerging "Yellow Peril.") A crude affair, as most independent serials were, this film is not known to survive as a serial, but a feature version exists in private collections. Interestingly, the conclusion of the feature is from the serial's



Lugosi did more than whisper in **THE WHISPERING SHADOW**. For 12 weeks in 1933 serial buffs could thrill to Bela as the proprietor of a Wax Museum in this chapterplay mode to display his sinister talents.

chapter 14, wherein Poten's car plunges into the water. But the serial's chapter 15 reveals that he survived the plunge, only to be apprehended again.

an olympian god

Perhaps the least seen of all Lugosi's films is, oddly enough, one of his last. Made in 1953, *I LED TWO LIVES* was a cheap exploitation film which received very little distribution.

Edward D. Wood Jr., who directed & scripted *I LED TWO LIVES*, had been a friend of Lugosi's for some time during Bela's lean years. When contacted by a shoestring producer to do a film, it was only natural that Wood think of Lugosi.

The film was to be made on an almost non-existent budget. When Lugosi demanded \$1000 a day, the producer hit the ceiling. But Wood assured him that Lugosi's presence, plus his star name, would insure the film's returning the extra cost many fold. At last the backer agreed. Bela worked 5 days on the picture and the \$5000 he was paid virtually exhausted the working capital, leaving the harried producer scrambling about to raise the money to complete the picture.

In the film Lugosi plays a supernatural figure responsible for the destinies of Mankind. "He was a spook or a type of God," Wood remembers of Lugosi's role. Towards the film's conclusion,



Lugosi as an Olympian God issues a powerful command in **I LED TWO LIVES**, made 3 years before he died.



Bela Meets the Mummy in Chapter 2 of the serial **THE RETURN OF CHANDU**, where he played the famous mystic hero.

Lugosi realizes that a great mistake has been made, giving a young Tommy Haines the mind of a woman but the body of a man. Lugosi rectifies the error.

Most of Lugosi's footage centers on Bela sitting in a cheaply constructed laboratory, supposedly a sort of Olympus where such an important God might live. In the scene is a fake cobra, coiled sinistfully. Altho assured of its lifelessness, Lugosi was actually afraid of the thing.

"I am going to sit behind the snake, right, Eddie?" Bela inquired on the first day of shooting.

"No; in front of it," Wood told him.

"No, no, it looks so real! No snakes, Eddie: I don't like snakes!" Bela shouted. Wood had to take the cobra and smash it to convince Lugosi it was a harmless prop, then obtain another.

Later in the film, having pored over his *Book of the Ages* to realize his mistake, Bela moves to a table laden with test tubes and other scientific paraphernalia to correct the error.

"Our photographer had been a mining engineer," Wood relates. "He had some stuff that he'd used to determine if gold was present in a certain rock. Well, if you put the stuff in a test tube it smoked. Just the effect we wanted. But Bill had to warn Lugosi that if he got too close to the stuff it would burn his clothes."

At this Lugosi was alarmed.

"You're directing the scene, Eddie," Bela implored; "don't let me get too close!"

lugosi's posthumous appearance

Wood also made 2 other Lugosi films, *BRIDE OF THE MONSTER* and *PLAN 9 FROM OUTER SPACE*. The former, originally titled *BRIDE OF THE ATOM*, was made in 1955, and was Lugosi's last starring vehicle. Tho not rare, and

hardly worth describing, Wood did recall an interesting anecdote from the production.

In the film, heroine Loretta King is attacked by the lumbering monster Tor Johnson. Bela beats Johnson back with a whip, then returns to say: "Don't be afraid of Lobo . . . he's tame as a kitten."

Wood relates that the first time they filmed the scene, Bela explained that Lobo was "tame as a kitten!"

PLAN 9 FROM OUTER SPACE is not rare either but is little seen due to its rock bottom production values. Titled originally *GRAVE ROBBERS FROM OUTER SPACE*, it tells of an alien plan to raise Earth's dead for the invaders' own ends. Bela is the first to be resurrected.

The fascinating detail of this film is that *Bela never worked on it!* He was dead before production began. But Wood had some silent home movies of Lugosi and integrated them into the plot. First we see Bela looking sad as he walks around his garden, while a narrator explains that his wife has just died. Then we hear the screech of automobile brakes and Bela is presumably killed. Next, Wood inserted some shots he took of Bela as a vampire, (tails, cape & all) roaming about a graveyard. The narrator explains that Bela has been revived by the aliens, altho why he now looks like a vampire is not explained, naturally. For the rest of the film Bela's role is taken by a double, who either has his back to the camera or else covers his face with the cape. Altho, again, not a rare film, the little Lugosi footage present is priceless.

Edward D. Wood Jr. claims to have even more footage of Lugosi that he took during the actor's last year of life. If he ever should incorporate it into a motion picture, this so-far imaginary Bela Lugosi movie would have to be the rarest of them all!

MYSTERY PHOTO

NUMBER 94

DRACULA (S) TALKS TONIGHT!

IS HE ONE of the Smothers Brothers? The Grandson of Dracula? A Griffin named Merv?

Hint: he's the ghost—er, host—on one of the Late Night Shows. In fact, you might even see him tonight—if you stay up that late.

Here's a puzzle to help keep you up late: NO CHARJ SONNY or CHARJ ON SONNY or ROJ CHAN SONNY or RON JOS CHANNY can, if you have an uncanny knack for unravelling such puzzles, be turned into the name of the Mystery TV Host above.



ANSWER TO MYSTERY PHOTO No. 93

CATHRYN HAACK, Patricia Skelton, Carol Scardino, Nathan Hind, Sakl Hidzilli, Atsuko Doi & Jatona Walker were among the first to recognize DRACULA A.D. NINETEEN SEVENTY-TWO.

Two more from the time before who saw thru 92 were Robby Easterlo & Lance Fenocchi.

Will Your Name appear here in the Near Future???

IN HIS NEWEST and MOST DARING

SHOCKER!

**BELA
UGOSI**

more horrifying than "DRACULA" - "FRANKENSTEIN"

IT'LL MAKE YOUR
SKIN CRAWL!

**BRIDE OF THE
MONSTER**

Her horrible choice: Bela Lugosi or a bloated octopus!

nightmare mansion

It is a wild & stormy night in 1955. In a swampy area in the south, 2 lost hunters are seeking shelter from the raging elements. Also, they fear a legend they have heard of a monster in this region, a "thing" that has dragged men to their dooms.

The frightened men stumble upon a decaying mansion, the type that might win the "Good Housewrecking" award, and knock on its door for shelter. But they are refused admittance by a cold-faced old man, Dr. Vornoff (*Bela Lugosi*).

As they try to enter anyway, they find their entrance blocked by a veritable giant—Lobo (*Tor Johnson*). At the sight of Lobo they panic, fleeing blindly into the thunder & lightning until they come to a river where they pause to regain their breath.

A huge slimy tentacle slithers unseen from the icy waters.

One of the men is encircled and pulled screaming beneath the river's surface by an octopus of gigantic size.

A moment later his paralyzed friend suffers the same fate.

Meanwhile, back at the mansion—

the monster feeds again

We see a huge laboratory. In the center, strapped on an operating table, a high-voltage metallic cap fastened tightly to his head, is a captive man.

The satanic Vornoff stands over him and cackles as the man frantically objects to being a prisoner—a human guinea pig. The involuntary volunteer demands to know who his captor is.

"Vornoff," he replies, smiling evilly. "Dr. Eric Vornoff. The name will mean little to you."

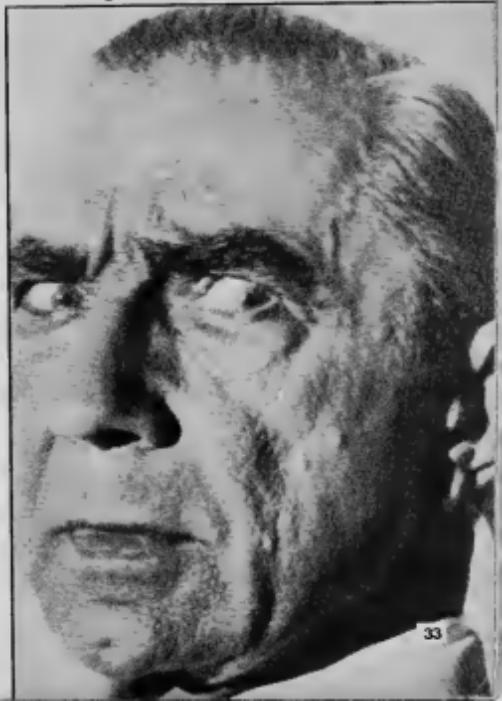
Vornoff goes to the instrument panel, preparing to carry on with his experiments. "You will soon be as big as a giant . . . or—like all the others—dead!"

He throws the deadly switch and electricity & atomic energy course thru the man's body. Vornoff eagerly watches the man's reaction on the oscilloscope. The man screams, goes limp—dead. The pattern on the oscilloscope rises, fluctuates, then fades together into nothingness. Another attempt to make "atomic supermen" has failed for Dr. Vornoff. He sadly goes to the glass partition, the speechless Lobo walking beside him, and gazes at the placid octopus.



Lobo ready for the kill.

Lugosi in the last year of his life.





Dr. Vornoff prepares to begin his evil experiment.

"Isn't it strange, Lobo, how our friend always returns home after his long & tiresome swim?"
Lobo grunts.

The following morning the newspapers scream sensational headlines in giant letters: MONSTER STRIKES AGAIN and MONSTER TAKES TWO.

the monster murders

In the City Police Station, Officer Kelton (*Bud Osborne*) questions an uncooperative alcoholic who admits he was in the vicinity of the swamp but now refuses to say anything.

Always impatient to advance his position, Kelton asks Capt. Robbins (*Harvey B. Dunn*) to be sent on an important assignment but Robbins refuses, as usual, and glances at the "MONSTER" headlines. He instantly asks that Lt. Dick Craig (*Tony McCoy*) be sent in. Kelton rushes out.

When Craig arrives, Robbins grimly reminds him that the recent murder brings the number of "monster murders" to exactly 12. The last 2 persons slain were hunters and a rifle found on the scene of the crime showed that several bullets had been fired, undoubtedly at the "monster". Craig asks him if he really believes that a "monster" exists and Robbins denies such a belief.

Soon Janet Lawton (*Loretta King*)—the newspaper reporter whose byline graces the "monster" articles—starts to enter the office but is prevented by Kelton. She loudly objects and Robbins finally tells Kelton to release her. Janet scurries in and demands to know why Craig has been avoiding her but before he can contend that he *hasn't*, she changes the subject and asks Robbins for the story on the latest murder, declaring she believes in the "monster". There is no evidence, says Robbins, and they are doing the best they can to solve the mystery. Angry, Janet points to the rifle, but Robbins makes an excuse.

"Well, it looks like I ran into a dead end around here!" she says in disgust. Ultimately, as a last resort, she announces that she herself is going to swampy Lake Marsh to get a story.

Craig exclaims: "Over my dead body!"

"That can be arranged," Janet smiles.

Janet leaves the office and Craig & Robbins realize that she actually is foolish enough to keep her word.

Janet goes to her newspaper office, hurrying to the real estate section, and there asks her friend who works in the department to supply some information about the Lake Marsh estate. She is given the files to examine and soon discovers that the house was sold to Dr. Eric Vornoff in Decem-



Bela berates the big-brawned but bird-brained Lobo.

ber of 1948, and she rushes out, telling her friend to make some kind of excuse for her departure to her boss & Craig.

Out in the hall one of her companions sees her and reminds her that her boss wants her to change the "monster" articles but Janet politely refuses, saying she didn't hear her, and drives away in her car.

Elsewhere, Robbins is discussing the situation with a Prof. Vladimir Strowski (*George Beuvar*)—a Soviet scientist—when Craig enters. Craig is introduced to Strowski, who reveals his purpose in coming: he had investigated the Loch Ness Monster & similar phenomena and became interested in the Lake Marsh mystery. Craig inquires if there is any possibility that the Loch Ness creature could have migrated across the Atlantic and taken up residence in Lake Marsh but Strowski says that it is only very remotely possible. Strowski continues, saying that he would like to investigate the mystery in strictest secrecy, and Robbins agrees to let him. Robbins, however, insists that Craig and his friend Marty (*Don Nagle*) accompany him, and to this Strowski yields, announcing that he will start in the morning.

"But according to reports the 'monster' strikes only at night," Robbins interjects.

"A preliminary search should begin in the morning."

They agree, and Strowski returns to his hotel.

Craig tells Robbins that Strowski acted very strange and starts to leave in search of Janet but Robbins warns him of the brewing storm and Strowski, who seems to be brewing something too.

in Vornoff's clutches

Janet drives thru the marsh as the lightning crackles & thunder peals above her, and she races over the wet weeds, unexpectedly blowing a tire, and skids into a tree. Disgusted, she gets out of the car and seats herself on the fender, while nearby—unnoticed—a gigantic snake curls itself around a tree limb, weaving hissfully toward her. She turns to see it and screams, fainting on the spot. Lobo gropes thru the swamp, choking the snake, and he lifts Janet up gently, carrying her away.

Janet opens her eyes sometime later and realizes that she is lying on a couch with Vornoff standing over her. He introduces himself and she bombard him with questions: how did she get here? what is his purpose? will she be allowed to leave? But Vornoff smiles, intoning "It is not import-



The hero is powerless to help the hypnotized heroine.

ant." His eyes open wide, glaring at her with hypnotic force and with a few very subtle movements of his hands, he induces her into an artificial coma.

"You will sleep. For the lovely young lady, sleep . . . sleep . . ." he murmurs soothingly.

She leans back slowly, closing her eyes.

marshland mysteries

Morning breaks. Craig & Marty drive to the part of the swamp named Lake Marsh, still seeking Janet, who has evidently disappeared without a word. They stop the car for a moment, surveying the swamp around them, and Marty is nauseated by the myriad crawling, slimy things that populate the region. They note the unnatural lightning, which seems as tho it were created by an atomic charge of some sort. Looking around for Strowski, they are puzzled by his absence, and finally return to the car and drive on. Suddenly they spy Janet's car, propped up against a huge tree, and they screech to a halt. Craig scurries to the car but finds it deserted. Spurred by the strange knowledge that Janet has apparently abandoned her car in the midst of a great swamp, during a terrible storm, Craig's imagination works overtime, and Marty suggests driving to the nearby coffee shop where there is a telephone.

After the two speed away, Strowski arrives at the swamp and steps from his car, inspecting his map. He begins to wander thru the marshes, poking the ground with his cane, the briefcase at his side.

Craig, at the coffee shop, is talking on the phone

with Robbins, who reveals that no one has seen Janet since the afternoon before. Robbins orders Craig & Marty to look for Strowski instead of Janet, so they hang up and head for the swamp again.

Robbins himself has become worried about Janet. He makes a phone call to the newspaper office and is told Janet's alibi, which he accepts without question.

Lobo the powerful mute

Janet awakens once more at Vornoff's laboratory. Vornoff & Lobo bring her a tray of food and she sits up, cringing from the monstrous servant. Vornoff tells her not to be afraid of Lobo, who—enraptured by Janet's loveliness—reaches out for her. She shrinks from his clumsy embrace. Vornoff rushes to Janet's aid, striking the child-like Lobo with a heavy leather strap, and Lobo resentfully stumbles out of the room, groaning from the pain. Vornoff closes the door and returns to talk to Janet, who divulges that she knows all about him, and he returns the compliment—to her chagrin—by explaining that he examined the contents of her purse and found her press card.

Vornoff excuses Lobo's actions, saying that he found him wandering speechless in the snow of Tibet, half-naked—like the Abominable Snowman—and that Lobo is basically harmless. Janet angrily asks him about the rumors of a "monster" but he avoids reply by hypnotizing her once again. She becomes drowsy as Vornoff's eyes glow weirdly and she falls into the abyss of unconsciousness.

Vornoff rises and goes to the door. "Lobo! Bring the girl into my quarters!"



Lobo goes berserk in the lab.



The Man Mountain (Tor Johnson) turns on his Master.

red meat for the monster

Meanwhile, Strowski finds the house and cautiously makes his way inside, looking around, and wandering into a web-filled, unused room. He sees another door before him and opens it to enter a dust-clad living room. Unnoticed & unseen, Lobo descends the stairs. Strowski hears a sound behind him and turns suddenly to be confronted by—Vornoff! He, obviously acquainted with Vornoff, explains that he has come to return him to his homeland, Russia. Vornoff refuses to go with him:

"I was classed as a madman, a charlatan, outlawed in a world of science that previously called me a genius."

"Now I am here, sent to bring you home," Strowski persists.

"Home?" he laughs. "I have no home! Living like an animal . . . The jungle is my home! But I shall show the world that I shall be its master—I shall perfect a race of supermen who will conquer the world!"

Strowski objects to Vornoff's flat refusal and tries to force him to consent but Vornoff draws his pistol, holding it on him. Unexpectedly Strowski grabs his own pistol but Vornoff is undaunted. To Strowski's consternation he is seized by Lobo and he drops the gun under the inhuman strength of the silent superman. Vornoff orders Lobo to take Strowski into the laboratory

They pass thru a secret passage in the fireplace. Finally, in Vornoff's sanctum sanctorum, Lobo hurls Strowski into the pool with the "monster"—the octopus—which ensnares him with its deadly tentacles. Strowski, in his death throes, screams for mercy, but Lobo & Vornoff only look on with a smile.

"Your country offers fame & fortune for my return but my price is so much greater. You will disappear, Prof. Strowski, just as all the others have disappeared."

The octopus crushes Strowski, devouring him.

the house of horror

Presently Craig & Marty drive up beside Strowski's car. Craig tells Marty to return and get help, while he himself investigates the area for signs of Strowski. As Marty drives away, Craig treks thru the weeds and accidentally plummets into a pit up to his neck. As he struggles to climb out, nearby, the alligators & snakes are slithering & crawling hungrily toward him. He fires his revolver at them but without result. At last, however, he manages to pull himself out of the pit and limp away from the onrushing alligators.

Robbins goes to the newspaper's real estate department and asks the woman there if Janet had been there. Receiving an affirmative answer, he inquires what she was looking for and is shown a piece of paper bearing Vornoff's name, hastily scribbled by Janet earlier. Now knowing for sure



Lobo ties Lugosi down and prepares to give him a taste of his own electrical medicine.

that Janet must be in Lake Marsh, Robbins calls headquarters and asks them to get all the information possible on Dr. Eric Vornoff.

Vornoff is at the control panel of his mysterious apparatus, preparing it for another experimental usage. At last ready, he turns and waves his hands mystically, mentally commanding Janet, who—in a hypnotic trance—soon comes into the room, clad in a long flowing gown. She obeys Vornoff's every command, and Lobo stares dumbly at her, entranced. Vornoff seats her beside himself.

Craig finds his way to the shack and enters, glancing around hesitantly, then wanders into the livingroom where he comes upon Strowski's briefcase & cap.

Vornoff lays the servile Janet upon the operating table and orders Lobo to strap her down, but Lobo is reluctant, feeling for her welfare. Enraged, Vornoff subjects Lobo to a frenzied lashing, and Lobo ultimately obeys his fanatical master.

In the livingroom Craig uncovers a number of photographs of Vornoff in Strowski's briefcase and, searching the house, discovers the fireplace passage. He opens it and proceeds thru.

Vornoff sends Lobo to get some extra equipment, and without warning Janet revives from the trance. This time she is tied securely to the table with the metallic atom bowl upon her head. She demands to be released but Vornoff shakes his

head, assuring her that everything will be all right.

"It hurts . . . just for a moment. And then, you will emerge a woman of superior strength & beauty—the *Bride of the Atom*!"

She protests, saying that the authorities will find her, but Vornoff counters that no one can save her. But, as if in defiance of his opinion, Craig—a revolver in his hand—bursts in and orders Vornoff to keep his hands in the air, but the mighty Lobo stalks in behind him. Janet, seeing him, tries to warn Craig, but seconds too late, for as he turns he is dealt a heavy blow across the head by Lobo. Craig collapses, unconscious, and is dragged away at Vornoff's command.

Not far from the house, a police car pulls up, and from it Robbins, Kelton & others emerge. Soon they are met by Marty, and Robbins dispatches Kelton to search the Old Willows shack.

Craig, strapped to the wall in the laboratory, comes to and is told by Vornoff that he will be forced to witness the experiment. Craig wrestles, trying to break his bonds as Vornoff readies the atom cap on Janet's head. Vornoff goes to the instrument panel. The imbecile Lobo looks on at the pleading Janet and then at the near-insane Vornoff. He is touched by Janet's cries for mercy and, infuriated by Vornoff's peril of her life, at last attacks the mad doctor, overpowering him.



As jolts of electric force surge thru Dr. Vornoff's system his body jerks like a patient undergoing shock therapy or a prisoner in the electric chair.

vengeance on Vornoff

As they battle, the two giants—one a giant of strength, the other a giant of genius—fight an uneven match, and Vornoff is forced to resort to using a gun, firing it at Lobo. Lobo, however, knocks the doctor out and releases Janet, and, grunting ghoulishly, he strokes her hair and lifts her up. Craig warns her not to act as if she were frightened and Lobo gently sets her down on her feet. Janet immediately dashes to Craig, whom she unties and gives a revolver.

Lobo decides to wreak vengeance on his cruel & heartless master. He drags Vornoff across the floor and places him upon the operating table. As Craig & Janet watch with horror, Lobo straps Vornoff down, placing the atom cap on his head. Lobo then staggers to the instrument panel, almost pulling the fatal switch, but Craig leaps forward trying to stop him. Craig & Lobo battle each other furiously and Craig fires his gun at the

mute's head & chest but Lobo is seemingly unharmed. Instead of sapping his strength, the bullets appear to give him a surge of super-human power, and he slams his massive fist into Craig. Craig at long last succumbs to the blows and collapses, releasing the useless revolver from his hand.

By this time Vornoff has awakened on the table and now begs Lobo for mercy, stretching out his clasped hands. Lobo wipes the back of his hand across his bleeding forehead and throws the switch.

Currents of atomic energy race thru Vornoff's body.

super-Vornoff

Screaming & wailing pathetically, Vornoff cries and stretches out his arms, energy flowing thru him painfully as he trembles in every nerve. Suddenly, his arms drop to the table, and he lies still—as if in death. Janet stays by the unconscious Craig.



The revitalized Dr. Vornoff, now possessed of superhuman strength, attacks the huge brainless Lobo who once could have broken him in half.

Robbins, Kelton & Marty go to the door of the shack and break it down, rushing in.

Vornoff—by a billion-to-one chance—instead of dying has become one of his own proposed atomic supermen!

He burst loose from his now puny bonds, rising from the table and attacking the surprised, cowering Lobo. The two wrestle in the fury of combat but Vornoff has turned the tables and is now the stronger. Vornoff thrusts Lobo against the instruments, which explode in a sheet of flame and Lobo sinks to the floor, his body sizzling. Vornoff seizes Janet and drags her away with him. Later Craig regains consciousness and drags himself from the burning house.

Suddenly Robbins & the others are startled to see Vornoff stumbling thru the swamp with Janet in his arms. Craig rushes from the house, joining all the others in their pursuit. Vornoff turns to see his laboratory on fire, the police chasing him, and sets Janet down, fleeing into the marshlands. Craig remains with Janet while Robbins & his men fire their guns at Vornoff, who turns in anger and attacks them. The bumbling

Kelton trips, rolling down a knoll toward the mad scientist, and Craig hurries to the rescue. Vornoff lumbers toward them but Kelton cannot move. Craig dashes to a nearby boulder, prying it from its position, and with a heavy push rolls it down the hill, crashing into Vornoff.

atoms & evil

Vornoff is forced backwards into the pool, where his own gigantic octopus seizes him and hungrily devours him. Screaming, he struggles wildly, but only to his further peril. The lightning flashes weirdly over him and with a mighty streak of brilliance madman & monster are transfixed by the celestial fire.

Not too far away, Robbins & Craig turn in time to see a majestic mushroom cloud rising up to obliterate the sky, having been triggered by a nuclear reaction in Vornoff's atomically radiating body.

Robbins looks on in awe, muttering monster-dom's oldest cliche: "He tampered in God's domain."

you'll be crazy over

BORN IN BEDLAM

An FM Filmbook

KARLOFF at his cruelest & most cunning. Anna Lee, his running mate in **THE MAN WHO LIVED AGAIN**, at her most stunning.

Directed by the legendary Val Lewton.

PROLOG:

If you passed below the barred windows of St. Mary of Bethlehem Hospital, in the heart of London during the 18th Century, you would hear the terrible screams & piteous cries of the inmates of this, the most (in)famous of all insane asylums! From their high cells hungry, sick people howled their misery to the pompous, uncaring "sane" world.

Londoners called the asylum **BEDLAM**, a contraction of Bethlehem... and so ter-

rible were the conditions that to this very day the word "Bedlam" is a byword for terrible noise & confusion.

CHAPTER 1—"HOUSE OF MADNESS, HOUSE OF DEATH"

As Lord Mortimer (**BILLY HOUSE**) & his companion, Nell Bowen (**ANNA LEE**), passed in their gilded coach outside the walls of Bedlam, a sack-like shape dove from a window almost in the path of their horse-drawn carriage.

When they halted to investigate, the coachman returned with the knowledge that the fallen object was a man! A poet named Colby, who was known to Lord Mortimer.

(Continued, overleaf)

S



Robert Clarke, looking more crazed than ever, went on, in 1959, to become THE HIDEOUS SUN DEMON. (British title, Walt Lee tells us, was BLOOD ON HIS LIPS.) Clarke (like that other Clark—Kent—alias Superman Kirk Alyn) is now delighting fans by making personal appearances at sci-fi conventions.



The original lobbycard of the 1946 horror thriller.

"He fell trying to escape. Some of our lunatics haven't sense enough to keep safe behind their bars," said a warden of the asylum slyly.

"Where is Sims?" Mortimer puffed himself up with his own self-importance. "This cannot be tolerated! In the streets of London! Tell him to wait upon me in the morning."

Sims. The very name cast a dark cold shadow. Part scoundrel, part evil genius. Tall & ugly. Sims (BORIS KARLOFF) was the Apothecary General of Bedlam. A cruel, vicious, intelligent man, Sims, a rival poet, who actually arranged Colby's death!

The next morning Lord Mortimer kept Sims waiting while he was served breakfast... and Sims was not one to take enforced humility lightly! In order to appease Milord Mortimer's anger, Sims agreed to write a masque for the next week. A comedy in which the insane were to be the actors!

Many wealthy people came to visit Bedlam. All it cost was tuppence for admission and Sims guaranteed amusement... of a sort. So, in spite of her distaste for Sims, Nell's curiosity brought her, later that day, to the house of madness.

Upon entering, guided by Sims, she was deafened by the unearthly screams & howls of the doomed souls. The very walls seemed to shriek

in agony.

"Ours is a human world!" Sims said. "Theirs is bestial, without reason, without soul. They're animals."

A disheveled young man, his eyes filled with terror at the sight of Sims, clung to the foot of a table where 2 men sat quietly playing with a deck of cards. He howled like a dog. "Some, like Dan (ROBERT CLARKE), are dogs," Sims continued. "These I beat. Some are pigs whom I let wallow in their own filth."

Nell saw a sight which sickened her to the depths of her soul:

A huge burly giant of a man, stapled so tightly to a wall that his flesh was rubbed raw under the chains.

"Some are tigers. For them, a dose of iron. And some, like Dorothea"—Sims halted before a beautiful girl who stared ahead with unblinking, zombie-like eyes—"are doves." His hand gently caressed her lovely face but she showed not the slightest trace of awareness.

Nell did not worry about unfortunate humans, her needs were very immediate & selfish. But confronted with the tragedy of these poor wretches, her heart softened. "They are all so lonely," she said quietly. "They are all in themselves and by themselves. Like separate dreams."



Above, begging hands reach out for rescue to their heartless jailor, Sims. Below, strangely similar scene, from *LA BELLE ET LA BETE* (BEAUTY & THE BEAST), French fantasy classic made the same year (1946).





Karloff the Uncanny, resting chin on cane, as he hatches plot to liquidate a few more long-suffering inmates of his "horror hotel."



The warped warden introduces a nervous Nell to a pair of the crazed customers of his "rest home." (They're doomed to spend the rest of their lives there.)

Sims took such obvious glee in baiting the "looneys" in his charge that she struck him across the face with her riding crop. Then she left hurriedly.

CHAPTER 2—"THE FACE BEHIND THE MASQUE"

A young Quaker, who saw all that transpired, commented on her compassion. But Nell was in a rage and lashed out even at his kind words. "My heart is a flint, sir," she said. "It may strike sparks but they are not warm enough to burn. I have no time to make a show of loving kindness before my fellow men. Not in this life. I've too much laughing to do!"

But Nell did not laugh during the masque which Sims had prepared. There she saw a boy, his entire body painted gold, striving piteously to speak the lines Sims had written—knowing, perhaps, that punishment awaited him for any error.

As the other guests laughed uproariously at his agony, Nell learned that the boy could not breathe thru his painted pores—that he would suffocate! She tried to stop Sims but it was too late. The boy collapsed.

"Chuck him in the river," Sims ordered the servants. "He's dead."

Nell could stand no more. As she left—hurrying to the only person she knew held compassion, the Quaker, William Hannay (RICHARD FRASER)—a toothless, filthy woman was singing in a senseless, harsh voice, "The World's Turned Upside Down".

Later, Nell asked William what she could do to ease the suffering of these poor wretches. "I'm only a jester to bring laughter to Lord Mortimer's dinner table," she said. "I have no power."

William urged Nell to influence Mortimer, who was a member of the city council, to demand better conditions within Bedlam.

But she reckoned without Sims, who had influenced Lord Mortimer against her! Before she knew what was happening, she was confronting Sims.

"Milord would like to part kindly with you," Sims said with menace in his voice as he handed her a large banknote.

Showing her scorn for the bribe, she slipped the note between 2 slices of bread and took a bite of the bizarre sandwich! Then she cast the remains into the fire. When Sims made a crude remark, she cuffed him in the face, and left.

"Tomorrow," Sims said, after he joined Lord Mortimer and related the incident, "after the Commission for Lunacy examines her, she will strike no more blows—not at you...or me."

Lord Mortimer picked up his quill and signed the commitment papers...

During her hearing she was forced to answer questions such as: "Do you know your alphabet?" And: "What is the difference between right & wrong?" To each question, Nell showed her wit & intelligence—and sanity...to every question



Bedlam... house of madness... whose chill corridors & dank chambers echo with the screams of countless lost souls.

but the last: "Why did you eat a banknote?"

"For a jest," she replied simply.

She was lost. The judges pronounced her insane and left the chamber... and Sims entered to take charge of his new "guest"!

CHAPTER 3—"AN ANGEL IN HELL"

The cruelty of Master Sims—a cruelty which she would endure for uncounted days—became evident on her first evening. The wraith-like shadows & the dreadful moans of the doomed souls depressed her terribly.

When Sims arrived he pushed a penny in her mouth. "We cannot feed you banknotes, my dear. Try chewing this!" he gloated evilly.

But with the morning light came a ray of hope.

A chant echoed shrilly thru the gloomy halls & corridors. All the lunatics gave voice to it. "Nell Bowen! Nell Bowen!"

Then she saw William Hanny waving to her thru the bars of the door!

You've come to take me away!

No, he said, there was no way.

"But they frighten me," she pleaded. "They're dirty, savage, mindless."

"They wanted to help them," he reminded. "Your courage & kindness can be sword & buckler to you in this place."

But his strength could not pierce her fear. She begged him for his mason's trowel, tucked in his belt. In the beginning, he was reluctant. But at last he recognized her great fear and passed it to her... then left her alone.

Sitting at a table in a shaft of sunlight sat Sidney Long (IAN WOLFE), thumbing thru the pages of a book. Long offered her a seat & a place in an eternal cardgame, which she hesitantly accepted. "This is Oliver Todd (JASON RÖ-BARDS)," Long introduced a quiet man with

intelligent eyes. "He may not speak to you but there is no harm in him. He writes & reasons well. This is Dan. Sometimes he fancies himself a dog, or a spirited horse, but he has no malice in him. I am Sidney Long, the Crown Solicitor, whose enemies will not let him practice."

Nell began to lose some of her fear. These people were so mild & friendly it was difficult to believe they were crazy.

During the course of the game she became aware of the burly giant groaning in pain.

"Poor wretch," said Long. "Sims gave him a dose of iron this morning. The chains scruff his flesh."

As her first act of kindness (and bravery) Nell tore a strip of cloth from her dress and stuffed it under the madman's chains. He smiled idiotically. Whether he understood her act of kindness she did not know. But he did not harm her.

The evil Sims, of course, was ever-present. He taunted her with her own words—to reform Bedlam. But she threw his jeers back at him and in the end wrung his promise that he would give her soap & water & new straw. Let her toil for these loonies and see what reward there was in it...

During the days that followed, Nell worked feverishly. She swept, changed the stuffing in the straw pallets, bound wounds and gave what comfort she could. To Long & Oliver she was an angel in the Devil's Domain. But the others seemed not to notice.

CHAPTER 4—"THE TIGER'S CAGE & SIM'S RAGE"

Sims' cruelty knew no end.

Promising her a private sleeping chamber, he led her to the cage of Tom the Tiger.

"This is to show you that men are not brothers. Men are not born kind & good. Even the mindless ones are beasts and must be ruled with force.



Robert Clarke (to right of Karloff) seizes Karloff after trial by "loonies."

With the others you have already proved the small value of gentleness. But look at this man and tell me that kind words & tender deeds can rule him!"

Tom the tiger was a lunatic brute—hideously ugly. But this was a test. Any ill could be healed with tenderness & understanding. She was sure of it. She must not be afraid.

When she entered the cage, she spoke quietly & reassuringly to Tom. He did not know what to make of her. He was used to cruelty & harsh punishment. But kindness—tenderness—these things he did not understand. But he did not fear them. So he slowly relaxed his clenched fists...

Sims stormed out of the chamber in a rage! Sometime during the night, Sims reappeared. He was grinning ghoulishly, which sent shudders down Nell's spine. "You are to have a new hearing before the commission tomorrow afternoon," he said gleefully. "I have ordered our most beneficent remedy for you to make sure your hearing will be a success."

Tom the Tiger, at Nell's feet, whimpered away in terror. Todd laid down his quill & listened. Long's face was inscrutable.

"It is my own invention," Sims continued. He cruelly lifted Tom's chin upward so that the feeble light of the candle fell full upon it. "Gaze at him. When he came here he had but one concern—to remember something he had forgotten. I tried to help him with my little remedy." He sighed. "Perhaps I was not drastic enough..."

Tom's twisted features advertised the satanic menace of Sims' cure!

Sims ordered her to follow him. She refused.

"If you insist, I must force you," he said with menace.

"Force me?" said Nell. "With my friends all

about you?"

"You expect them to band together? If they could reason so, they'd not be here."

"I warn you. They know me. They know that I have aided them." She trembled as she spoke. Would these miserable, unthinking creatures really help her?

She found out when Sims seized her wrist.

Suddenly 2 hairy arms imprisoned him. It was Tom. At once the other lunatics surrounded the terrified Master of Bedlam.

Sims' screams went unanswered...for the guards of Bedlam were too used to its noises.

Now was her chance to escape! Nell took his keys and, careful not to be seen, exited with Tom's help by the lowest window.

As she left, an old woman screamed in hysteria. "Try him!" she shouted.

"TRY HIM!" howled the rest.

As she left, Nell shouted over her shoulder: "Give Master Sims a *fair trial!*" She laughed and disappeared into the night.

CHAPTER 5—"BLOODLESS TRIAL BUT BLOODY TROWEL"

It took only a few minutes to set up a mock court. A sad-faced lunatic with a dirty sheepskin spread over his head in imitation of a judge's wig, sat imperiously before Todd's table. Behind him was the clerk of the court, a blank-eyed madman who muttered, "I am Solomon the Wise. Split him in two."

Twenty jibbering "loonies" were pushed against the far wall. This, the jury. Long was the crown advocate. Todd acted for the accused.

Sims sat shaking in terror thruout the near-coherent proceedings.

"And so, Milords," Long concluded his speech, "this man is brought before you to answer for



Karloff accused by the inmates of Bedlam. (Note Robert Clarke again right.)

his crimes. Cruelty! Whippings! Dirty straw! Chains!"

After each new charge, mad shouts arose from a multitude of frothing lips.

"Starvation! Stealing our food! Milords, I ask justice!"

The mob roared like an enraged beast.

Sims tried to speak but was pushed to his knees and beaten. "I did not want to hurt you," he pleaded. Todd asked for silence. "You will not dare harm me. They'll chain you, scourge you with the cat-o'-nine-tails! Then you will really know what cruelty can be. I warn you!"

They wanted to know why he did such terrible things to them.

"I had to, even as you do things because you have to do them, even when you know they're wrong. It is a great world. A world of force & pomp & power. I was frightened at my littleness, my ugliness & my poverty."

Todd was sorrowful. "Did you beat us out of fright? Did you starve us out of fear?"

Sims, knowing only the truth might save him, exposed his black soul!

"It is the frightened dog that bites. And I had to beg & fawn & make a mockery of myself so that I could drown out the sound of the world laughing at my ugliness." His voice choked. It was hard to tell the truth. "I was afraid."

"He is sane," Todd said with finality. "There is fear in him. A fear that strikes out, that claws & tears at the world like a singed cat. He is sane. It is the order of the court that he shall be free."

Sims was released. Slowly he backed toward the door... where Dorothea the Dove stood zombie-like. He wanted to run, to call for the guards. He would pay these animals back for humiliating him! Almost to the door—

The hand of Dorothea the Dove rose. A flat blade shone in her hand. *Nell's trowel!*

Only once she stabbed. One blow—and Sims was dead!

One thought guided the group: they must hide the body! Their punishment would be terrible!

They dragged the limp body down the corridor to an unfinished wall, gaping for repair. They jammed Sims into the aperture and slapped rock & mortar over him with the bloody trowel.

When the story was told, Nell was released and declared sane. The authorities believed that Sims, freed by the inmates, had fled forever. As for Bedlam, a better man was sought to replace Sims and after him a better man and so on until things were changed for the better and the chains & the beatings were no more!

While understanding for the sick of mind still lay 100 years in the future, times were changing.

One thing which will never change, however, is the infernal name of **BEDLAM!**

notes from bedlam

When you are aware that the setting for the asylum was a church used in *THE BELLS OF ST. MARY'S* and that the heroine's prettiest dress was first worn by Vivien Leigh in *GONE WITH THE WIND*, **BEDLAM** is even more of an interesting & imaginative terror film.

Karloff's death (by stabbing with a trowel) was reportedly based on an actual incident from the history of the English insane asylum!

BEDLAM was directed in 1946 by horror veteran Val Lewton after his success with such tales of terror as *THE CAT PEOPLE* (1942), *I WALKED WITH A ZOMBIE* (1943) & *ISLE OF THE DEAD* (1945). The film was (and still is) praised for its authenticity & attention to detail and is considered a minor classic.

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the diary of a living dead man - Part II

THE MAD GHOUl

a filmbook by eric ashton

LAST ISSUE we learned that Ted Allison (David Bruce), student surgeon, is studying with Dr. Alfred Morris (George Zucco), who has discovered a strange poison vapor which causes a state of "Death in Life." Ted, who is in love with Isabel Lewis (Evelyn Ankers), a concert singer, is unaware that the doctor desires Isabel and has determined to separate her from Ted.

Dr. Morris becomes insanely jealous. To prevent Ted from seeing Isabel when she departs for a concert tour, the doctor puts him under the influence of the vapor... which transforms him into a livingdeadman. Later to restore Ted's health, Dr. Morris must replace the young surgeon's heart with one which he has cut out of a corpse in a cemetery!

The nation is horrified and the police are baffled by a series of fiendish cemetery desecrations as the doctor, with his weakened victim, Ted, resort to ghoulish grave-robbing each time the weird seizure

overpowers him.

Isabel confesses to the doctor what she cannot confess to Ted—that she does not love Ted but loves her accompanist, Eric Iverson (Turhan Bey). In a jealous rage, the doctor sends Ted out to kill Eric... but he is stopped by Isabel's unknowing intervention. His murderous hand is stayed—

For the moment...

CHAPTER 4—THE CORPSE IN THE CASKET

The next morning the newspaper headlines screamed: MAD GHOUl STRIKES AGAIN! CITY HORRIFIED AS GRAVE OF ANTHONY LOOMIS DESPOILED.

Ken McClure (ROBERT ARMSTRONG), a brash reporter, after meeting a colleague in the lobby of the hotel in Mt. Greenlow began putting 2 & 2 together. His friend was a society page reporter and was covering Isabel Lewis in concert. She asked McClure what he was doing in town.

(Continued, overleaf)



In back of the darkened theatre Dr. Morris pleads with the Mad Ghoul, but his orders to kill must be carried out.



And as the picture reached its final fadeout, Zucco was seen digging up the latest dirt from Hollywood for publication in the morticians' gazette, *The Satyr Day Evil*ing Ghost.



Turhan Bey gets in Mad Ghoul's way as Bruce tries to work his evil on Evelyn.

"With me it's ghoul-trouble, baby. The devil was digging up the graveyard right here in this town last night while you were listening to the angel sing. I hopped a plane and came down here but that's all the good it did me."

"Any clues?" she asked.

"Only that it's the same guy in every case and it's always the same routine: each time a fresh grave, except the time he killed the caretaker. Then he had a fresh corpse."

During their discussion McClure discovered that Isabel Lewis was singing in the same towns only she was tearing their hearts out with music.

Since it was the closest thing to a hot tip he had, McClure decided to follow it thru. He decided to visit Cranston, the next town on Isabel Lewis' tour.

McClure, after arriving in town, conferred with Cranston's foremost mortician and presented his theory that the MAD GHOUL would visit the mortuary that very evening. His reasons were simple: he always chose the newly-buried as his victims, so he must read the obituary columns to find them, and since the mortuary had a newly-deceased (which was more accessible than one already interred) he convinced the mortician that his plan to save the deceased from a horrible mutilation was necessary. His plan was simple: to pose as the corpse, lay in the casket and wait for the fiend to appear.

Later that evening Ted & Dr. Morris did appear. The doctor handed Ted a scalpel and the zombie walked around behind the coffin. Suddenly McClure heard footsteps and sat up, his gun trained on Morris. He did not see Ted behind him.

"Get 'em up! Up, brother, up!" cried McClure. Dr. Morris remained calm. "The reports of your death seem to have been greatly exaggerated. That's too bad. We'd counted on performing this cardiectomy with a minimum of effort. Alright, Ted, we're ready."

"Who do you think you're kidding? Why, that gag's got whiskers..."

But this time it was no gag...

CHAPTER 5—"FIRST...ERIC...THEN...MYSELF..."

Ken McClure had worked on a hunch. He knew that the police weren't interested unless one had evidence...now they had evidence—a dead reporter & the testimony of his colleague about McClure's suspicion of the Isabel Lewis concerts.

So when Isabel arrived back in her hometown for the last concert, the police questioned her. It seemed to the poor girl that they were very interested in Eric and this threw her into a panic. It was Ted who was acting strange, not Eric! After they left, she rushed to Dr. Morris's home and confronted him. "Doctor, could Ted be a schizophrenic?" she asked.

"What gave you that idea?" asked Morris.

"The police. He's in trouble, Doctor. Ted's in dreadful trouble."

Ted entered the room. "What trouble am I in,



Down a dark alley goes the fiend & ally of the zombie master Zucco.

dear?" he asked.

"Oh, Ted! Those horrible things that happened on the tour! The Hearts! Cutting out the hearts!"

"Isabel," interrupted Dr. Morris quickly, "Ted knows nothing of all that. He was far too ill to read anything so shocking. I kept the papers from him."

Ted, confused, but sensing the truth, urged her to continue.

"The police, they think Eric is mixed up in it! They think he's the schizophrenic! But it's somebody else, somebody who knows surgery! Like you, Ted! But I didn't tell them you were there. I didn't tell them. Eric couldn't be mixed up in it, could he?"

"No, dear," Ted said, looking at Dr. Morris angrily, "Eric couldn't be. Not in a thousand years."

"My child, where did you get such a fantastic notion?" Morris said, forcing a smile. "I've been with Ted practically every minute. You're making yourself ill over the wild imaginings of an ambitious detective!"

"Oh, I'm sorry, Ted. Please forgive me."

"There's nothing to forgive. You love Eric, don't you? It's alright. I'm glad, because I'm very ill. I didn't realize it before but I know now. You're free Isabel."

zombie master

Isabel, unable to hold back her tears, ran from the house.

Ted confronted Dr. Morris. "She's...right...isn't she, Doctor?"

"It was an accident, Ted. I swear it!" Morris said fearfully.

"I remember now...those nightmares. I must have been in the pit of hell!"

"But for me you would have died. I risked my life!"

"Murder! Mutilation of the dead!"

"When we killed, it was in self defense. Besides, they can't touch us. Nobody knows anything, not even of our experiments. Only you & I!"

A puzzled expression crossed Ted's face. "I remember...Isabel & Eric...Isabel & you!"

"That's something you pulled from your subconscious."

"She'll be safe with Eric," Ted mumbled sadly.

"So long as Eric is safe from you!"

"You...yes, I remember again: *Kill Eric!* What am I? Alive or dead? Man or beast? What have you done to me?"

"I've saved your life, I tell you, and I'll find a way to make you well! It was an accident! Do you understand? An accident!"

"You've made me guilty of murder & mutilation of the dead. You've made me try to kill the man Isabel loves—as if loving someone else was her fault, as if she must be punished for it—"

Dr. Morris chose that moment to betray himself. "I can still make you do what I want, you know! You're still my *thing* for in a little while you'll have a relapse—you'll be a zombie...and when you are, you'll do anything I say!"



Evelyn Ankers suffers a Faint Worse Than Death.

revolt of the zombie

Ted said quietly, "Anything you say? I see," and turned & left the room. Dr. Morris relaxed. But only for a moment. Next thing he knew, from his study came the sound of crashing glass. He rushed in—and his face went livid.

"You fool!" he yelled at Ted. "What are you doing?"

Test-tubes were lying smashed on the floor; liquid was spattered everywhere. Ted went on with his work of destruction. "I'm sending all this evil stuff back into the darkness," he said, "where it can do no more harm."

Suddenly his hands dropped, his voice was quiet. He was back in the early stages of his death trance.

Dr. Alfred Morris smiled triumphantly. "You madman," he whispered. "As if anything could help you. Now listen. You must go to the radio station tonight and perform my last order. You must kill Eric tonight, then yourself. This time you'll not bungle it! You'll kill Eric and then yourself. Then Isabel will be all alone. Isabel will turn to me."

Ted repeated obediently, "First... Eric... then... myself... first... Eric... then... myself..." He turned to go. Thru the familiar streets, up familiar steps, his feet took him. *This is my last crime, a dull voice whispered in his brain. When it's over, I'll be at peace. I'll be dead. Dr. Morris will be dead, too. Because, back there in his laboratory, a Bunsen burner is heating little crystals, and the room is filling with odorless, colorless gas, and he hasn't any mask on... and there'll be no one around to perform a cardioectomy to save him.*

In his study Dr. Morris, in trying to repair the

damage done by Ted, caught sight of the vial over the Bunsen burner. He was paralyzed; he stared at it wildly for what seemed like an eternity. Suddenly he seized his surgeon's satchel and flew out the door.

a dead man dies

He finally reached Ted, who was groping up the backstairs of the theater. Dr. Morris clasped his coat, pleading on his hands & knees for him to go to the graveyard again. He knew that before long he too would become a zombie. Hysterical, Morris babbled for him to go there but Ted—the unfinished implanted order sharp in his mind, yet to be fulfilled—continued, intent upon carrying out Morris's original command. And in the tiny cell of Ted's own remaining brain, untouched by Morris's wickedness, he was laughing—laughing at Morris's well-earned agony. Realizing that trying to reason with him was no use, Morris fled in fear & confusion, the frenzied knowledge of his fate screaming in his brain, the all-important scalpel in his hand.

Another voice kept reminding Ted. *First kill Eric, then myself.* He was in the theater. There, before the microphone, Isabel & Eric were filling the air with music. The audience was incredibly still. Like a ghost, Ted crept on stage—*First Eric, then myself.*

This time Isabel's scream was not enough to make him turn away. The gun in his hand was steady. *A few more minutes and I'll be free. I'll be able to die in peace.*

Another scream. Then from somewhere, a shot. Panic in the theater. The police rushing forward toward a crumpled body. Eric & Isabel huddled together shaken, terrified. Eric whispering, "It's alright, my dear. It's alright. It couldn't be helped." Then a policeman handed her a crumpled note.

"We found this, lady, on the... body."

Eyes filling with tears, she read Ted's confession. "Dearest, I've been a criminal against my will. Please forgive me. It was Dr. Morris who involved me in all of those unspeakable crimes. I'm afraid even now that Dr. Morris will make me kill Eric. Yet the one thing I want most in the world is for the two of you to be happy..."

the mad doctor's fate

The rest of the story was reconstructed from notes & other evidence in Dr. Morris's house. It was not the kind of evidence that the police could easily believe. But there were all the slides & lectures to back it up, and the incontrovertible proof of the long list of crimes.

Finally, there was the body of Alfred Morris himself, in the town graveyard. He had been seen clawing frantically at a fresh grave. A shrivelled hand, with a scalpel in it, stiffened and then fell across the grave. Alfred Morris had been destroyed by his own hellish discovery. Justice had been served in a macabre way.



The strong arm of Robert Armstrong plays cops with the robbers of the groves.





1976: An even worse fate befalls The Mad Ghoul as he becomes the sad tool of the Ackermanster, who orders him to "Kill Eriquo!"



The Mad Ghoul Strikes Again! Mystery: how could he take his glazed eyes off the poster of VAMPIRELLA behind him???

The body, horrible in death, was scarcely recognizable... a mad zombie-like face, wrinkled, aged, the teeth bared, the eyes wide open, staring... staring...

THUS ended the strange story of THE MAD GHUL... but it was not to be the end of The Ghoul himself.

Recently he visited your Editor's house!
The Ackermanster met the Mad Ghoul!

And, as you have seen, Dr. Daugherty, FM's fearless photographer, was on hand to record the meeting for posterity. Not only did he record it for posterity, he recorded it for YOU, the readers!

the glad ghoul

It has been 20 years since David Bruce's last screen appearance but the years have treated him kindly. No mummified monster, he, but a handsome middle-aged man who looks back with a smile on his roles in THE SMILING GHOST, CALLING DR. DEATH, THE MAD GHUL & PYGMY ISLAND.

"And my leading lady, lovely Evelyn Ankers, was in even more horror films than I," he reminded. HOLD THAT GHOST, WOLFMAN, GHOST OF FRANKENSTEIN, SHERLOCK HOLMES & THE VOICE OF TERROR, CAPTIVE WILD WOMAN, SON OF DRACULA,



Adorable Evelyn totes up on the totem pole the number of fright films in which she'd been the frightened heroine up to the time of THE MAD GHUL. (Even the spider was glad to be beside her.)



Evelyn Ankers is wondering when Dr. Caligari let his sleepwalker out of his Cabinet. But it's not really Conrad Veidt, it's David Bruce in a pose reminiscent of the early silent creepy classic.

JUNGLE WOMAN, WEIRD WOMAN, INVISIBLE MAN'S REVENGE, SHERLOCK HOLMES & THE PEARL OF DEATH, PILLOW OF DEATH, FROZEN GHOST... Yes, Evelyn was one of the great Horror Heroines of All Time.

David Bruce picked up the pressbook of THE MAD GHOUl and chuckled as he read aloud from its lurid pages:

"Cadaverous claws!"

"Crimson eyes!"

"Death-masked face!"

"Heart—a throbbing tomb of hate!"

He remembered: "My makeup was green and it made my hair look red for some reason—bright red. They tinted me green and combed my hair over my eyes and for the later thing they put the false skin on, which was absolute murder. I wore it for only 3 days and the third time I took it off my skin was bleeding because you had to peel the makeup off. They put on spirit gum and then a layer of cotton and then another layer of spirit gum so this created an entirely false face on top of mine.

"Then they'd wrinkle it up and the wrinkles would stay in, you know.

"But I couldn't perspire!

"I had to put a pinhole in the bottom so the sweat would run out.

"But when I took that thing off I was just raw... it was 3 layers of skin down!"

So now you know how to turn yourself into a ghoul or a zombie the "easy" way. Bruce's skin was stretched and a strip of cotton applied to that portion of his anatomy and fastened on by spirit gum. Then, when the skin relaxed, the strips automatically wrinkled up quite realistically, even allowed facial mobility so that he could express rage, fear, sorrow and other emotions required by the director & the script.

"It was the same method used in MAN-MADE MONSTER, made 2 years early, and originally created for Karloff by Jack Pierce for THE MUMMY in 1932."

Reminiscing further, Bruce recalled that "It was quite a treat to work with 'the Great Carl Denham', Robert Armstrong. Ten years earlier, Bob of course had become a film immortal for his participation in KING KONG. And Rose Hobart was in THE MAD GHOUl—she's the lady, you may recall, who was Dr. Jekyll's unfortunate fiancee in Freddie March's great version of 1931."

Of course, in THE MAD GHOUl David Bruce acted with one of the great "mad" ones of all time, a name one reveres in the same breath with Lionel Atwill & Dwight Frye: George Zucco. Of Zucco he had very little to say except to echo anyone else who ever worked with him: "He was an intense & moody man; a strange guy."

Well, if they ask me in the 21st century what David Bruce was like, I'll say the same as now: "A real nice guy!"

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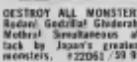
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CREATE A FULL-COLOR MONSTER!

Test your artistic skills! Create full-color statues
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from the Black Lagoon! Each kit
comes complete with a 12" x
white, biodegradable clay,
two paintbrushes and four
glossy acrylic colors. Paint each statue according
to the enclosed directions or create your own
original design. Fun to paint! Fun to display! Get
all three! Own a line of
monster statues! Irra-
vitable monsters! Fun!

VAMPIRELLA HOBBY KIT 16-SNAP PLASTIC PARTS

Flyer, directly to your address, exclusively from Warren
Publishers, is VAMPIRELLA! She is a...Seductress of
Desire!...Vamp of Vamps! Here before you is your chance
to own the vicious, cutie! She'll stand breathtakingly,
assembled on your hobby kit. A special attraction is
her pet, a 10" tall, 16-snap plastic pet lizard. Her pet is
VAMPIRELLA's pet black CAT. Obviously a unique, kewl,
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entice you! Order now! As many as you like! #2435/52.80



NO GLUE
NEEDED!
PUT IT TOGETHER
IN MINUTES!

SHE'S FANG-TASTIC!

HAVE FUN WITH 5 SUPER-GIGANTIC COLORING BOOKS!



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anthology — 40
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Kong, Dracula, Fly, etc. 32
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with facts, illustrations
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An FM history maker!
Order #21173/51.50



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More Monsters
per-mono than ever
before. 100 pages &
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galore! See what you
missed. Or were you
there? #21204/51.00



1975 FM CONVENTION T-SHIRTS. Wear us! Don't wear us!
Now you and your friends can have fun year-round in these nifty short
sleeved T-shirts. They're white with bright red trim, and come
in the 1975 famous Monster Convention logo. In full-color.
Easy to care for, cotton-polyester, machine washable. T-shirts are \$11.
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1976 FM CONVENTION
POSTER. It's a horrid
beauty, in full-color
colors. A 22" x 32" FM
masterpiece! Add it to your
collection! It's a collector's
item! Start one! #2905/51.50



1977 FM CONVENTION
POSTER. What a crazy
group! Ugly monsters
galore — but that's what
you want! #2917/51.50
Another Warren masterpiece!
sensational! #2917/51.50

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STAR TREK'S NEW 1977 CALENDAR

DATE: 1 JAN 77.
OFFICIAL STAR-
DATE: 7701.01.
JOURNEY ALONG
WITH THE CREW
OF THE
ENTERPRISE BY
TRACING THEIR
TREK THROUGH
SPACE AND TIME
ON A STAR TREK
1977 (STARDATE)
CALENDAR. THE
GRID INDICATES
STAR AND STANDARD
EARTHLY DATES,
MONTHLY COLOR
PHOTOS, ALSO A ...



FREE SPOCK POSTER!

With every STAR TREK (STARDATE) CALENDAR you will receive, absolutely free, a poster of one of the most fascinating characters ever to come out of science fiction, the wise Vulcan, Spock. The full color print is 13" x 19" and features the Enterprise's Second Officer performing his various duties as Chief Science Officer. In the beginning of the poster, the good doctor of his planet, Vulcan, he gives the famous Vulcan salute and you can almost hear him wish you to "Live long and prosper!" All the above is included in the calendar, which measures a big 12 1/2" x 13", and besides the large monthly color photos there are loads of black and white action photos! #26012/\$4.95

PEN-A-STAR TREK-POSTER



STAR TREK LIVES
#26013/\$4.95



TOUR OF THE ENTERPRISE
#26015/\$4.95



ENEMIES OF THE FEDERATION
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YOU COLOR IT! STAR-RIFIC FUN!

They're all here! All the leading characters of that marvelous science fiction television program—STAR TREK CAPTAIN JAMES T. KIRK, Science Officer, MR. SPOCK, "Bones" MCCOY, Lieutenant SCOTT, SULU, UHURA, CHEKOV. Now you can join them on their "Trek" throughout the Galaxies in these four brand new, described worlds of tomorrow! The Starship U.S.S. ENTERPRISE will guide you on the journey. It's all here for you to color in these 4 exciting posters. Each is a big 22" x 14 1/2". Consect a different excursion for each picture poster. You also receive 5 brilliant fine tip colored markers, so your trips through the worlds of outer space are more enjoyable. Watch out for the Klingons! Each poster is a low—\$4.95!



STAR TREK PEN-A-POSTER KIT HAS IT ALL FOR YOU! To explore strange new worlds, to seek out new civilizations, to boldly go where no man has gone before. And that, please, is it is the Enterprise's mission. Your mission is to have fun with this new kit consisting of 4-18" x 12" posters & 10 markers. #26017/\$4.95

STAR TREK HOBBY KITS

First officer Spock, from Vulcan. He's now a great plastic model. Busting with phaser in hand, against a 3 headed alien! #2462/\$2.25

THE LOGICAL
MR. SPOCK KIT

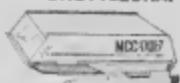


STAR TREK EXPLORATION SET



The Star Trek Exploration set comes with Phaser, Communicator, and Tricorder. Built-in base, these 3 pieces come in one kit, are all plastic and extremely detailed. On display them or have fun! #24111/\$2.70

GALILEO 7
SHUTTLECRAFT



The interplanetary transport of the Enterprise, the Galileo, is an exciting companion kit to your other space/Star Trek models. Nearly a full foot long! It is a detailed replica of the T.V. Show's vehicle. #24110/\$2.70

U.S.S. ENTERPRISE STARSHIP KIT



In all of its streamlined glory—this is the Starship Enterprise! It serves in its missions, through peace and understanding, home to dozens of Star Trek personalities. When assembled, the kit is over a foot long. Carefully crafted details. #24607/\$2.95

KLINGON BATTLE CRUISER KIT



Feared by the Enterprise crew, this Klingon cruiser built to scale (same size) as the Enterprise. Have the ships meet in combat! Easy to assemble kit. #24611/\$2.95

BIG BAT

It isn't a real bat but it certainly looks like one and feels like one! 14" long, with a 14" wingspan. Use classic string. SAT 26000/\$1.00



SUPER FLY

Ten times larger than a normal fly, this soft, pliable plastic fly is great for toy soldiers and model-sized buildings. You can increase its size even more! SAT 26001/\$1.00

BIG, BRIGHT FM BAGS! Convention Carry-Alls



GET A 1974 OR 1975 TOTE!
17" x 14" DURABLE PLASTIC
With 74 & 75 Star Trek Monsters
versus bags or boldly go! Light
Glow-in-the-dark, red, yellow, black &
white vinyl. You'll love the easy
zipper closure. You'll love the easy
to handle, snap-on shoulder strap
they hold quite a lot! 74 BAG
#2600-235 and 75 BAG #2600-236

MOVING MECHANICAL MONSTER HOBBY KITS

WIND-UP
NOT ELECTRIC
BUT IT MOVES!
THEY MOVE!
NO BATTERIES
NEEDED!



ANKYLOSAURUS
#2447/S3.50



STYGIMOLUCH
#2446/S3.50

PLASTIC KITS
ARE FUN TO
PUT TOGETHER
THEN WATCH
THEM WATCH
THEM TRAVEL
DINOS GALORE!



DIMETRODON
#2444/S3.50



STEGOSAURUS
#2445/S3.50

Get your mechanical moving and traveling dino kits. Benefits come along. You build the figures and attach the motor to torso and legs. Wind up and set the toy. A mechanical masterpiece copies the moves. Each 10" figure comes with parts and instructions for assembly.

THE AGE OF REPTILES LIVES! DINOSAUR PUZZLES

Relive those old rough and tumble prehistoric days with your FAVORITE DINOS. These 2 panoramic 4-1/2" COLOR jigsaw puzzles are fun for everyone! Start with the TYRANNOSAURUS. It roars like the 30 ton Thunder Lizard. DONTOSAUR. Feed the earth tremble as the TYRANNOSAUR and TRICERATOPS battle. Each is 200 pieces & 20" x 12" when assembled. Order now!



TYRANNO VS.
TRICERATOPS
#2678/S1.35



TRICERATOPS
#2679
\$1.35

SUPER-DELUXE LATEX RUBBER WHOLE HEAD MONSTER MASKS AND HANDS



THE MAD DOCTOR! Mile
after mile, you'll travel
through a hundred
terrifying monster pix, un-
leashing beauties like the
ones that made the Rubber
Hoodie! Order #2530
THE (DELUXE) MAD DO-
CTOR \$25.95



THE PHANTOM OF THE
OPERA! Lon Chaney's im-
mortal makeup masterpiece,
recreated for you
classic horror freaks
come to life! These gro-
tesque latex face pieces
will never believe! #2532 PHANTOM \$29.95



MR. HYDE! Surely the most
fascinating costume of Robert
Louis Stevenson's immortal
monster will be needed
for the Rubber Hoodie. Spec-
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Horrify Headies! #2534
DELUXE MR. HYDE MASK
\$29.95



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THE BLACK LAGOON! One
of the greatest film heroes
of the fifties! All latex
rubber and hand-painted
a true showstopper! #2536
DELUXE CREATURE
FROM THE BLACK
LAGOON MASK \$29.95



GORILLA! LOGGIE! That's
what they'll say when they
see you in this one! Made
for all ages, specially
engineered for Rubber
Hoodie! #2537 DELUXE GO-
GORILLA MASK \$29.95



GORILLA HANDS (1 PAIR)
#2550/\$19.95



GORILLA FEET (1 PAIR)
#2551/\$19.95



First "underground" item
in the Rubber Hoodie line! The
big, hairy, fanged Furry! Furry!
Furry! Green & Special! DELUXE!
PRICED! Order today! #2538 WER-
WOLF DELUXE MASK
\$25.95



THE WEREWOLF! Bony
limbs, shaggy hair, fangs!
Fangs! Fangs! Fangs! Painted
by hand, tan, beard &
woolly! Ideal & Inimitable!
Perfect for the Rubber
Hoodie! Hairy! Hairy!
Screaming! #2539 DELUXE
WOLFMAN MASK \$29.95



THE MUMMY! Lots head-
aches, shamed on, your
friends will think you're
caking around! Handpainted
a bony barge, this
grotesque latex face
will soon scare the eveness
of the moon! #2540 DELUXE
MUMMY MASK \$29.95



FRANKENSTEIN! The Mon-
ster's Miserable King of
these '20s, complete with
wasted hair and bolts in
head and two ghastly
aces! Handpainted, this
grotesque latex face
will soon scare the eveness
of the moon! #2541 DELUXE
FRANKENSTEIN MASK \$29.95



THE HUNCHBACK OF NO-
TRE Dame! Quasimodo,
defended by the rugged Cro-
codile! Special! Defend
the weak! #2542 DELUXE
HUNCHBACK MASK \$29.95



HUNCHBACK/MR. HYDE HANDS
(1 PAIR) #2535/\$19.95



FRANKENSTEIN HANDS (1 PAIR)
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FABULOUS SETS! ALL
TOP QUALITY, HAND
PAINTED, UNIVERSAL
STUDIO CHARACTERS.
MIX AND MATCH WHOLE
HEAD MASKS WITH
THESE GRUESOMELY DE-
SIGNED HANDS. MAKE
YOUR IDEAL MONSTER
COME TO LIFE—NOW!



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200 FEET OF EXCITING SILENT FILM ADVENTURE!

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THE TRIAL OF FRANKENSTEIN - The famous monster is unapologetically reprieved via a legal complaint from tear's house. Taken directly from the length movie, "Ghost of Frankenstein". A chilling horror great, for the entire family! #22088/39.95

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MANSION OF THE MACABRE AND THE MALEVOLENT!!!



THE WOLFMAN'S CURSE - The mad scientist creates the werewolf. From the cult film, "House of Dracula". #22085/39.95

WITH LON CHANEY, JR.

PLANET OF THE APES TERRIFIC VINYL MASKS!



CORNELIUS Handsome chimp mask covers whole head #2576/514.95



DR. ZAIUS A beauty with real orange hair & wise move! #2577/514.95



ZIRIA, A fierce feline gorilla. A fierce feline headmask #2578/514.95

PLANET OF THE APES

PAPERBACKS



PIERRE BOULLE
PLANET OF THE APES



ESCAPE FROM
PLANET APES



BATTLE FOR
THE PLANET OF THE APES



THE EXPLOITS
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BY RICHARD
LINDNER

ALL mankind on Earth is conquered by the Apes. An incredible science fiction tale! #21119/95.95

JIGSAW PUZZLES POSTER PUZZLES

7 MODEL KITS 8" ACTION DOLL

PLANET OF THE APES



CAESAR, THE RULER
#24109/53.50



ZIRA, THE DOCTOR
#24108/53.50



OR. ZAIUS Poster
Puzzle, a collector's
item! 9 square feet
of full-color 44 x 30"
posters for your wall.
24 large pieces. Hang
him on your wall - it's
a strange gift! #2551/54.50



GALEN Poster Puzzle
is a poster puzzle
spectacular! 44" x 30"
post puzzle. With 24
memorable pieces. In
addition to the poster
and instructions for
making your own 9
square feet poster
GALEN #2604/54.50



Puzzle #1
#2485/51.25



Puzzle #2
#2486/51.25



Puzzle #3
#2487/51.25

Full color 100 + pieces 14" x 10" size
Please note: each different
puzzles is a sturdy box with
a color photo of the
puzzles. Return for
a refund.



CORNELIUS
#2140/53.50



GENERAL ALDO
#2468/53.50



DR. ZAIUS
#2441/53.50



GENERAL URUS
#2431/54.75



APE & STALLION
#24155/54.75



GENERAL URUS
#24317/54.75

No necessary glue - just snap
together. The modelled
plastic parts are
instructions. Each
ape figure will have
memorable arms and head.
There are also 2 General
Ursus figures. Each
He holds in a flexible
molded arms with removable
coated gloves in dif-
ferent full flow go APE!

BACK ISSUES OF



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FAMOUS MONSTERS



SEE THEM PEER AT YOU FROM THE PAGES OF FAMOUS MONSTERS OF FILMLAND. THE HEADLINES CRY THEIR NAMES. WOLFMAN, CHRISTOPHER LEE, DRACULA, VINCENT PRICE, BELA LUGOSI, BARNABUS, THE MUMMY, LON CHANEY-JR, AND SR. THE HUNCHBACK OF NOTRE DAME, FRANKENSTEIN, TROG, KING KONG! MONSTERS AND MORE MONSTERS! YOU'LL LEARN MORE ABOUT OLD MOVIE FAVORITES AND GET A BIRD'S EYE VIEW OF NEW FILMS THAT ARE JUST BEING RELEASED! LET OUR FAMOUS MONSTERS SEND YOU WHERE DREAMS (OR NIGHTMARES) ARE MADE OF. REMEMBER - WE ALSO HAVE YEARBOOKS AND GIANT SUMMER EDITIONS. THEY CAN ALL BE YOURS!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

WHOLE-HEAD HORROR MASKS



"THIN" FRANKENSTEIN
For the ghoulish, the
thin face Frank's a
must! "THIN" FRANKEN-
STEIN \$8.95 #2553



THE SKULL! Immense,
the Colossal Chopper! And
gut-cracked! #2556 THE
SKULL \$8.95



VERMILION SKULL! A
horrendous human skull.
The harbingered Revenant!
Hades! #2557 VERMIL-
LION SKULL \$8.95



WOLFMAN! Really
FANGED! way to look
tweeds & intestinal pos-
sible! #2558 WOLFMAN
\$8.95



THE PHANTOM! His skull-
like face and flared nostrils
could make a statue
sweat blood! #2561 THE
PHANTOM \$8.95



THE MUMMY! He looks as
fresh from the AGES, this
ghost-proofed corpse of
Taunted Tammie! #2562
THE MUMMY \$8.95

MASKS! FROM HOLLYWOOD!
IF YOU'RE TIRED OF THE
CHEAP FACE MASKS WHICH
FALL APART AFTER YOU'VE
WORN THEM ONLY A FEW
TIMES BUT YOU CAN'T
AFFORD TO LAY OUT TWENTY
OR TWENTY FIVE BUCKS,
THEN HERE IS THE ITEM
YOU'VE BEEN WAITING FOR.
EVERY MASK PICTURED IN
THIS GALLERY OF ROGUES
IS UNDER TEN DOLLARS!



THE HUNCHBACK! De-
formed creature of the
catacombs! #2563 THE
HUNCHBACK \$8.95



MR. HYDE! The first and
last TALENTED! The salvo-
eyed Friend of Friend! #2564 MR. HYDE \$8.95



TOM JOHNSON! One of the
greatest characters of all time! Now YOU can
be bad! Perfect! #2565
TOM JOHNSON \$8.95

EACH MASK FITS OVER THE
ENTIRE HEAD, NOT JUST THE
FACE, AND THEY ARE
MADE OF STURDY, FLEXIBLE
ALL WEATHER VINYL. INDIVIDUALLY PAINTED TO
MATCH THE ACTUAL COLORS
OF THE MONSTER, INCLUDING
SUCH DETAILS AS LIPS AND TEETH. YOUR
HEAD IS THE ONLY THING
NEEDED TO BRING THESE
MONSTROSITIES TO LIFE!

AT THIS LOW PRICE, COLLECT THEM ALL!

HOBBY KITS

HAUNTED ZAP ACTION MANSION GRIESEOME



VAMPIRE'S MIDNIGHT
MADNESS! - Stakes with
200' of string, the gauze
blocks the light! And
Haus of modell'ing &
painting! #2456 \$13.00



ESCAPE FROM THE CRYPT!
Dreadful breed! Zap Action.
The longest, deepest
haunted basement - a
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FANG MAIL

(Continued from page 4)

CARRADINE CONGRATULATED

When I opened issue 128 to John Carradine I wasn't surprised. After all, he's a great actor who deserves to be in your magazine. But when I saw he had turned 70, I was surprised. Even I, a horror fan of days gone by, did not know Carradine had turned 70. (I'm ashamed.)

Your FOOD OF THE GODS article was great. It's a thriller I'll not miss.

MICHAEL NEWTON
Harbor City, Calif.

WANTED! More Readers Like



KATHY KING

SHORTS SUBJECT

Your "Bela Lugosi at the Midnight Delicatessen" by Lisa Mitchell—I almost cried! A once great super Horror star was reduced to Bermuda Shorts. Question—Did he wear them because he had no pants or better clothes? Didn't he get cold in the winter with them? I love Lugosi. Many people don't realize it wasn't his fault. He had great talent but Universal didn't give him parts in their movies. Lisa, God bless you. Glad to hear you're doing more about him.

CHARLES TUTEN
Vernville, S.C.

BROWNIE POINT FOR POP

I have been a fan of FAMOUS MONSTERS for a long time and I have lots of FM magazines. I get them every time a new issue comes out. My Father usually buys it for me. I do admit I have a lot of monster mags but I am addicted to them. My grandmother says FM is a waste of money and she told me to sell them but I won't because FM has given me lots of info about monsters and I say it is the best magazine you can get for the money and I will continue to get it in the years to come.

PAUL COWEN
Islip, N.Y.

SON OF JAWS

Since being a JAWS fan from the time the book first came out I just had to write and thank you for your terrific review of the movie in issue #128. Your choice of photos was perfect and the article was the best. I've read in a long time. I've been reading FM for 4 years and the article on JAWS is one of your best.

On a closing note I would like to inform all my fellow readers that the jaws pictured on the bottom right hand corner of page 35 of issue #128 are about the size of the ones on the 80 foot shark in JAWS!!!

S. PONOMAREV
Butler, NJ

GONE TO PRINCE SIRKI

It is with great sadness that I must tell you that Ruth McDevitt is dead. She died in early July in her 80s. She was cremated and her ashes thrown under a bush in a cemetery, as she had wanted. Ruth had appeared in hundreds of movies & TV productions. Perhaps to FAMOUS MONSTERS fans she will best be remembered in several ALFRED HITCHCOCK shows & a few TWILIGHT ZONE episodes. But to me and many others, she will be remembered as the lovable character of Miss Emily from the KOL-CHAK THE NIGHT STALKER TV series. She co-starred with Darren McGavin in this series. She never achieved huge stardom like Karloff did, but she deserves this night to be in The Horror Hall of Fame. Rest in peace Ruth.

RICHARD CAMPBELL
Latrobe, Pa.

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#108. I got #109, then, unfortunately, I skipped 4 issues.

Since then I've gotten almost all the issues and have finally decided to subscribe and order back issues.

MICHAEL VILARDI
Riverside, R.I.

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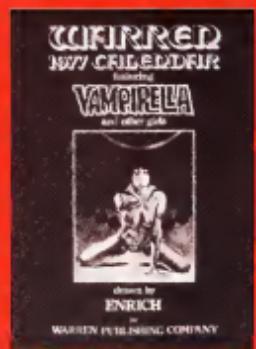
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